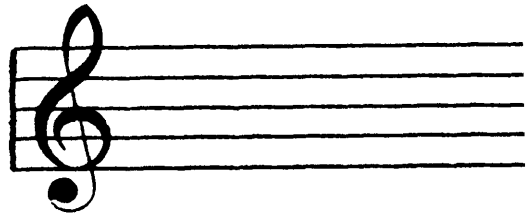


Proceedings

**Cantors
Assembly
Twenty-ninth
Annual
Convention
May 9-13, 1976**



C O N T E N T S

MONDAY, MAY 10

Workshop A:	
For The Love of Jewish Music, Dr. Lawrence Eisman	11
Workshop B:	
An Approach To Self Understanding, Dr. Jack H. Bloom	35
Audition One:	
A Milhaud-Schalit Sampler	
Tribute to Memory of Darius Milhaud and Heinrich Schalit, Professor Samuel Adler	50
The President's Message, Hazzan Michal Hammerman	54
A Tribute to Hazzan David J. Putterman	
Hazzan Samuel Rosenbaum, Mr. Arthur Bienenstock Rabbi David Kogen, Response by Hazzan Putterman	56
Concert: The Jewish Art Song	67

TUESDAY, MAY 11

Annual Meeting of the Cantors Assembly	
Hazzan Michal Hammerman, Presiding	
Greetings to New Members, Hazzan Morton Shames	68
Regional Reports	69
Report of the Executive Vice President,	
Hazzan Samuel Rosenbaum, "As I See It:	
Hazzanut Today and Tomorrow...?"	76
Report of the Nominations Committee - Elections	94
Perspective Two: (Simultaneous Session for Wives of Members)	
Some Aspects of Life As The Wife of a Hazzan, Dr. Jack H. Bloom	95
Audition Two:	
High Holy Day Music	122
Memorial To Departed Members, Hazzan Saul Meisels	130
Concert:	
Jewish Music In America - A Bicentennial Concert	135

WEDNESDAY, MAY 12

Workshop/A New Approach To Teaching Nusah Hatefillah, Hazzan Reuvan Frankel	138
--	-----

Roundtable/Hazzanut	"As You See It: Today and Tomorrow"	
Discussants:	Hazzanim Saul Meisels, David Myers, David Tilman	160
Audition III/"From The Creativity of Srul Irving Glick"		189
Installation of Newly Elected Officers and Members of the Executive Council, Hazzan Yehudah Mandel		190
Concert:	Hazzanim In Concert	
	Music For Passover For Mixed Choir and Strings	194

Prepared for Publication by Hazzan Samuel Rosenbaum

Sunday, May 9

- 4:00 P.M. Registration/Lobby Convention Desk**
Music Display
- 6:00 P.M. Maariv/Convention Synagogue**
Officiating:
Hazzan Jeffrey Shapiro, Morton Grove, Ill.
Gabbai: Hazzan Yehudah L. Mandel, Philadelphia, Pa.
- 7:00 P.M. Opening Banquet/Dining Room**
Chairman: Hazzan Bruce Wetzler, Lansing, Mich., Convention Co-Chairman
Havah Nashir: Hazzan Irving Sobel, West Hartford, Conn.
Birkat Hamazon: Hazzan Max Shimansky, St. Louis, M O.
- 9:30 P.M. Convention Sing-In/Veranda**
A community songfest led by:
Hazzan Daniel Gildar, Buffalo, N.Y.
Hazzan David S. Myers, Utica, N.Y.
- 10:30 P.M. You are invited to the Terrace Room**

Monday, May 10

- 8:00 A.M. Shaharit/Convention Synagogue**
Officating: Hazzan William Hauben, Tampa, Fla.
Baal Keriah: Hazzan Daniel Green, Toms River, N.J.
D'var Neginah: Hazzan David Tilman, Elkins Park, Pa.
- 9:00 A.M. Breakfast/Dining Room**
- 10:30 A.M. Workshop A/Convention Center**
Chairman: Hazzan Morton Shames, Springfield, Mass.
- "For the Love of Jewish Music"**
Transmitting the beauty of Jewish music to young people;
motivation and method.
Dr. Lawrence Eisman, Associate Professor of Music, Queens College,
Queens, New York

Monday, May 10

11:30 A.M. Workshop B/Convention Center
Chairman: Hazzan David Leon, Dania, Fla.
Perspective One
(Closed session; members and wives only)

“An Approach to Self-Understanding”
Some new insights into the meaning, rewards and possible frustrations of a career in Hazzanut.
Dr. Jack H. Bloom,
Psychologist; Executive Director, Psychotherapy Center, Fairfield, Conn.

1 :00 P.M. Luncheon/Dining Room

Monday, May 10

3:00 P.M. Audition I/Playhouse
“A Milhaud-Schalit Sampler”
A recital and tribute honoring the memory of Darius Milhaud and Heinrich Schalit presented by
Hazzan Leon Lissek, Tenor
Elizabeth Richards, Soprano
Katherine Medici, Mezzo Soprano
Prof. Samuel Adler, Eastman School of Music

4:00 P.M. Convention Screening Room I/Convention Center
“Many Voices, Many Sounds”
A special screening of the CBS Television Network’s program on the 28th Annual Convention of the Cantors Assembly in May 1975 as broadcast on “Lamp Unto My Feet” on March 7,1976.

6:00 P.M. Maariv/Convention Synagogue
Officiating:
Hazzan Erno Grosz, Forest Hills, New York
Presidents Message
Hazzan Michal Hammerman, Brookline, Mass.

Monday, May 10

- 7:00 P.M. Dinner/Dining Room**
A Tribute to Hazzan David J. Putterman
Founder of the Cantors Assembly, upon his retirement as Hazzan of the Park Avenue Synagogue of New York.
Chairman: Hazzan Samuel Rosenbaum, Executive Vice President, Cantors Assembly.
Havah Nashir: Hazzan Nathan Lam, Syosset, New York
Birkat Hamazon: Hazzan Samuel Fordis, Van Nuys, Cal.
Tributes from:
Rabbi David Kogen, Vice Chancellor, Jewish Theological Seminary of America
Presentation: Hazzan Samuel Rosenbaum
Response
- 10:00 P.M. Concert/Playhouse**
"The Jewish Art Song"
participants
Hazzan Jacob Barkin, Tenor
Hazzan Ben W. Belfer, Baritone
Hazzan Abraham Salkov, Baritone
Elizabeth Richards, Soprano
Katherine Medici, Mezzo Soprano
Florence Belfer, John Sheridan, Lazar Weiner, Piano

Tuesday, May 11

- 8:00 A.M. Shaharit/Convention Synagogue**
Officiating: Hazzan Morris Semigran, Quincy, Mass.
D'var Neginah: Hazzan Louis Klein, Oak Park, Mich.
- 9:00 A.M. Breakfast/Dining Room**
- 10:30 A.M. 29th Annual Meeting of Cantors Assembly/Convention Center**
(Closed session; for members only)
Greetings to New Members: Hazzan Morton Shames
Chairman, Standards and Qualifications Committee
Report of the Executive Vice President: Hazzan Samuel Rosenbaum
"As I See It: Hazzanut Today And Tomorrow. . . ?"
Report of the Nominations Committee: Hazzan Moses J. Silverman
Elections
- Greetings from the Jewish Communities of Europe**
Kantor Leo Rosenbluth
Hazzan Emeritus of the Great Synagogue of Stockholm, Sweden;
composer, concert artist.
Discussion/Good and Welfare

Tuesday, May 11

- 10:30 A.M.** (Simultaneous session for wives of members only)
Perspective Two/Convention Center
"Some Aspects of Life as the Wife of a Hazzan"
An attempt to articulate some of the special circumstances which may be a part of the life of the Hazzan's wife and family.
Chairperson: Ida R. Meisels, Cleveland Hts., Ohio
Dr. Jack H. Bloom.
Psychologist, Executive Director, Psychotherapy Center, Fairfield, Conn.
- 1 :00 P.M. Luncheon/Dining Room**
- 3:00 P.M. Audition II/Playhouse**
"High Holy Day Music"
by Howard Gamble, Organist-Choirmaster, Germantown
Jewish Centre, Philadelphia, Pa.
featuring
Hazzan Ben Maissner, Tenor
Joan Monasevich, Soprano
Lincoln High School Chamber Choir. Jay Brayman, Conductor
- 4:00 P.M. Report/Convention Center**
Discussion of Retirement and Insurance Programs
Mr. Leo Landes

Tuesday, May 11

- 6:00 P.M. Maariv/Convention Synagogue**
Officiating: Hazzan Isaac I. Wall, Philadelphia, Pa.
- Memorial to departed colleagues:
Isadore Adelsman, Joseph Amdur, Bernard Alt, Gedaliah Bargad, Akibah Bernstein, Sigmund Blass, Harry Brockman, David Brodsky, William H. Caesar, David Chasman, Jordan Cohen, Joseph Cysner, Samuel Dubrow, Harry Freilich, Henry Fried, Abraham Friedman, Marcus Gerlich, Leib Glantz, Charles Freedland, Myro Glass, Judah Goldring, Jacob Goldstein, Jacob Gowseiow, William Hofstader, Jacob Hohenemser, Aaron Horowitz, Israel Horowitz, David Jacob, Abraham Kantor, Abraham Kaplan, Adolph Katchko, Herman Kinnory, Jacob Koussevitsky, Simon Kriegsman, Zachary Kuperstein, Joshua Lind, Sigmund Lipp, Asher Mandelblatt, Joseph Mann, Gerson S. Margolis, Bernard Matlin, William Sauler, Itzik Schiff, Alvin F. Schraeter, Jacob Schwartz, Joseph Schwartzman, Samuel Seidelman, Abraham Shapiro, Ruben Sherer, Hyman Siskin, Jacob Sivan, Mendel Stawis, Isaac Trager, Julius Ulman, Solomon Winter.

Hesped: Hazzan Saul Meisels, Cleveland Hts., Ohio

Tuesday, May 11

7:30 P.M. Dinner/Dining Room

Chairman: Hazzan Kurt Silbermann, Vice President, Cantors Assembly
Havah Nashir: Hazzan Joseph Gale, Los Angeles, Cal.
Birkat Hamazon: Hazzan Charles Segalbaum, Palos Verdes, Cal.
Awards

9:30 P.M. Concert/Playhouse "Sing Out To America"

A concert honoring America's bicentennial year featuring the combined choruses of the Philadelphia, New York and New Jersey Regions of the Cantors Assembly, under the direction of Sholom Altman, Richard Neumann and Hazzan Samuel Levitsky.

Wednesday, May 12

8:00 A.M. Shaharit/Convention Synagogue

Officiating: Hazzan Ivan Perlman, Providence, R.I.
D'var Neginah: Hazzan Solomon Mendelson, Long Beach, N.Y.

Wednesday, May 12

9:00 A.M. Breakfast/Dining Room

10:30 A.M. Workshop/Conference Center

Chairman: Hazzan Gregor Shelkan, Chestnut Hill, Mass.

A New Approach to Teaching Nusah Hatefillah

Hazzan Reuven Frankel, Highland Park, Ill.

11:30 A.M. Roundtable/Conference Center

Chairman: Hazzan Isaac Wall, Philadelphia, Pa.

Hazzanut "As You See It: Today, and Tomorrow"

Discussion and response to the report of the Executive Vice President on the state of Hazzanut today and as members see it in the future.

Discussants:

Hazzan Saul Meisels, Cleveland Hts., Ohio

Hazzan David Myers, Utica, N.Y.

Hazzan David Tilman, Elkins Park, Pa.

Questions and discussion from the floor.

Response

Wednesday. May 12

1:00 P.M. Luncheon/Dining Room

3:00 P.M. Audition III/Playhouse

"From the Jewish Creativity of Srul Irving Glick"

A sampling of the liturgical, folk and art music composed by the noted young Toronto composer. Joining Mr. Glick will be:

Rabbi-Hazzan Herbert Feder, Baritone

Dorothy Sandler Glick, Piano

Toronto String Quartet

6:00 P.M. Maariv/Convention Synagogue

Officiating: Hazzan Shabtai Ackerman, Birmingham, Mich.

Installation of Newly Elected Officers and Members of the Executive Council

Hazzan Yehudah L. Mandel, Philadelphia, Pa.

7:00 P.M. Grossinger Reception/Terrace Room

For Delegates and guests

8:00 P.M. Closing Banquet/Dining Room

Chairman: Hazzan Michal Hammerman, President. Cantors Assembly

Havah Nashir: Hazzan Isaac Goodfriend, Atlanta, Ga.

Birkat Hamazon: Hazzan Abraham Lubin, Chicago, Ill

Wednesday, May 12

9:30 P.M. Concert/Playhouse
"Hatranim in Concert"

featuring

Hazzan Nathan Lam, Syosset, N.Y.

Hazzan David Lefkowitz, Paterson, New Jersey

Hazzan Abraham Mizrahi, Cincinnati, Ohio

Hazzan Elliot Portner, Cleveland, Ohio

Hazzan Donald Roberts, Washington, D.C.

Lazar Weiner, Piano

"Music for Passover for Mixed Choir and Strings"

with

Beth Tikvah Chorus of Downsview, Ontario

Toronto String Quartet

Srul Irving Glick, Composer-Conductor

Thursday, May 13

- 8:00 A.M. **Shaharit/Convention Synagogue**
 Officiating: Hazzan Paul Carus, East Meadow, New York
 Baal Keriah: Hazzan Morris Okun, Richmond, Va.
- 9:00 A.M. **Breakfast/Dining Room**
- 10:30 A.M. **Executive Council Meeting/Convention Center**
- 1:00 P.M. **Closing Luncheon/Dining Room**

Convention Committees

- Planning Committee:** Leon Lissek and Bruce Wetzler, Co-Chairmen;
 Nathan Lam, David Lefkowitz, Saul Meisels, David Myers, Ivan Perlman,
 Moses J. Silverman, Isaac I. Wall
 Ex officio: Michal Hammerman, Kurt Silberman, Jacob Barkin,
 Ivan Perlman, Samuel Rosenbaum
- Management Committee:** Mordecai Goldstein, Chairman;
 Irving Kischel, Max Shimansky, Israel Tabatsky

MONDAY MORNING, MAY 10, 1976

Workshop A:

"For the Love of Jewish Music"

Transmitting the beauty of Jewish music to young people:
motivation and method.

Chairman: Hazzan Morton Shames

Conducted by:

Dr. Lawrence Eisman, Associate Professor of Music,
Queens College, Queens, New York.

Dr. Eisman conducted a sample listening class using members of the Assembly as his students. Because of the manner of presentation no meaningful transcript of the session is possible. However, Dr. Eisman's methods are amply illustrated in the pamphlet, "Goals of the Listening Lesson," which was distributed at the session and which is reprinted here.

Goals of the Listening Lesson

1. To touch children with the expressiveness of music.
2. To learn of, and to hear the contributions of Jewish composers.

(Note: Such music need not be based on Jewish themes or employ Jewish melodic materials.) (Copland, Gershwin, etc.)

3. To learn how parts of the Service, the Old Testament, or aspects of Jewish history have provided the bases for musical compositions.

"Ariel" - Starer

"Chichester Psalms" - Bernstein

"Jeremiah Symphony" - Bernstein

"A Survivor From Warsaw" - Schoenberg

"I Never Saw Another Butterfly" - Davidson

"Judas Maccabeus" - Handel

"Israel in Egypt" - Handel

4. To experience music by Jewish composers in terms of its musical values, musical organization: to learn more about music, particularly to develop listening skills applicable to all music.
5. To introduce and/or reinforce attitudes, cognitive skills, taught in the music class or other facets of the religious school program.
6. To use choral performances as a model (sound ideal) for a temple youth choir.
7. To provide an opportunity to hear and speak Hebrew by following a text of a choral composition.

Note: More than one of these outcomes may be appropriate for a specific work.

The Listening Lesson

I Establish good listening habits.

- a. Neither the teacher nor a student should talk or do anything distracting when music is being performed - live or on a recording.
- b. Students should not blame themselves or the music if they do not care for a particular selection.
- c. Students should avoid the temptation to prejudge any music
- d. Music can be enjoyed or simply appreciated (valued). A student may detect how a composer achieved a specific effect without finding that effect expressive, i.e., enjoyable.

II There are many ways to listen to music:

- a. A listener may "bathe" in the music, using it as a background for other activities,
- b. A listener may allow music to inspire daydreams or moods,
- c. A listener may carefully attend the unfolding of musical ideas - melodies, patterns of tones, musical instruments, etc. as they move forward in time.

or

- d. A listener's mind **may** wander and not really hear a portion of, or all of, a musical composition.

III a. Pieces should be short, generally no longer than two-four minutes in length.

- b. The instructor must be sure to provide enough listening material to guide the beginning listener through the record. (Too much material can give aural indigestion!!)
- c. Music should be attractive, accessible. Students should be able to detect, understand, and hopefully be moved by the expressiveness of the music.

- d. Students should be motivated, provoked, challenged, to hear something in the music: students should want to hear the music as a result of your introduction. They should be made curious about some aspect of the music under study.
- e. The younger and less experienced the listener, the shorter must be the music, the more accessible, and the less demanding the listening tasks.

Elements of Music

1. Melody

shape: ascending - descending; jagged - smooth
movement: by step, by skip, by repeated tones
register: high -- low
range: wide -- narrow

2. Harmony (difficult to work with)

3. Tone Color:

male - female voice types
timbre of individual instruments and groups of
instruments

4. Tempo - speed

5. Dynamics - volume

6. Texture - thick -- thin

7. Articulation - detached (staccato): connected (legato); accented (marcato); plucked strings (pizzicato)

8. Form: How musical compositions are divided into sections which are the same, similar, and different: and the nature of the similarities and differences.

9. Pitch range (same as register)

Note: In working with the elements of music, the instructor
should emphasize how an element or group of elements
contribute to the overall expressiveness of a work;
how they are used to set a text; and how they are
used to suggest moods, stories, places, etc. in pro-
grammatic compositions.

Recordings:

Bloch: "Sacred Service" Columbia MS 6221
Robert Merrill, cantor; Leonard Bernstein and the New York Philharmonic Orchestra, in Hebrew. Score available from Broude Bros., New York City.

Suggested sections:

Borechu and Shema (compare with a temple service)
Mi Chomocho - (cantor - chorus - cantor)
Yimloch Adonoy Leolom - (chorus)
Va'anachnu - (intro. - cantor - chorus)
Gadelu . . . Hodo al Eretz

Milhaud: "Sacred Service" Westminster 8281
(This setting is less attractive to beginning listeners.)

The sections listed above for study may be used in the Milhaud setting. If carefully prepared, a lesson can be divided in which the Bloch and Milhaud are compared. such an approach can be unsuccessful if the instructor expects students to store the sounds of one work, while listening to the other.

The questions below may be of value in presenting the Bloch or Milhaud setting.

1. "In the service of our temple, what forces (groups) participate in the service?" (cantor, instruments, etc.)

"Listen to the portion of the service as set by the composer _____. How is it similar to, and different from the same portion of the service as rendered in our temple service?"

similar melodies _____; similar text _____;
length _____; complexity _____; use of the
orchestra _____; cantor and chorus perform to-
gether (at the same time?) _____ separately _____.

Since there is no congregation in a concert performance, who, if anyone, performs the role of that group in this performance?

Are any of the responsorial sections of our Service treated similarly in the setting by _____?

Note: The answers to these questions are less important than the attentiveness of the class to the music itself. The questions are designed to assist the class to focus on the music itself.

Schoenberg: "A Survivor From Warsaw" Columbia M2 S 679

Text by Arnold Schoenberg. Written for Narrator,
Chorus and Orchestra. Composed in 1946-47.

Narrator's Text

I cannot remember everything. I must have been unconscious most of the time: I remember only the grandiose moment when they all started to sing, as if prearranged, the old prayer they had neglected for so many years -- the forgotten creed.

But I have no recollection how I got underground to live in the sewers of Warsaw so long a time.

The day began as usual. Reveille when it still was dark -- get out whether you slept or whether worries kept you awake the whole night: you had been separated from your children, from your wife, from your parents, you don't know what happened to them: how could you sleep?

They shouted again: "Get out! The sergeant will be furious!" They came out: some very slow, the old ones, the sick men, some with nervous agility. They fear the sergeant. They hurry as much as they can. In vain: Much too much noise, much too much commotion and not fast enough!

The Feldwebel shouts:

"Achtung! Still gestanden!
No wird's mal oder sol
ich mit dem Gewehrkolben
nachelfen? Na Jut; wenn ____
ihr's durchaus haben wollt"

The sergeant shouts:

(free translation)

Attention! Stand at attention!
Or should I help you do it
with this rifle?
All right, Jew, when you
absolutely want it (referring
to the rifle)

The sergeant and his subordinates hit everyone: Young or old, strong or sick, guilty or innocent -- it was painful to hear the groaning and moaning.

I heard it though I had been hit very hard, so hard that I could not help falling down. We all on the ground who could not stand up were then beaten over the head.

I must have been unconscious. The next thing I knew was a soldier saying, "They are all dead!" Whereupon the sergeant ordered to do away with us.

There I lay aside half conscious. It had become very still -- fear and pain -- Then I heard the sergeant shouting:

"Abzählen!" - ("Count off!")

They started slowly, and irregularly: One, two, three, four,

"Achtung!" - ("Attention! ")

The sergeant shouted again:

"Rascher! Nochmals von vorn fangen! In einer minute will ich wissen wieviele ich zur gaskammer abliefern! Abzählen!"

"Count off: Attention! Faster! Do it again! In one minute I will know how many I will take to the gas chamber! Count off! "

They began again, first slowly: one, two, three, four, became faster and faster, so fast that it finally sounded like a stampede of wild horses, and all of a sudden, in the middle of it, they began singing the Shema Yisroel.

Shema Yisroel . . .

Possible Teaching Approaches

1. Discuss the setting in which the story takes place, then listen while following the text.
2. Is the nature of the music appropriate to the mood of the text? Is the music melodic? Tuneful?
3. Does the music contain hints that the setting is a concentration camp run by the military?
(a distorted bugle call to suggest reveille - both at the very beginning, and after the text, "the day began as usual."

also

the use of a military drum introducing, "they shouted again . . ."

4. The use of the full orchestra, for the first time, during the singing of the Shema. (The music cannot be said to be triumphant at this point, but the sudden use of the full orchestra evokes an immediate and obvious change of mood.

Bernstein: "Chichester Psalms" Columbia MS 6792
Vocal and orchestral score available from
G. Schirmer, Inc., New York City.

Movement I

Psalm 108, vs. 2:

<u>Urah, hanevel, v'chinor!</u>	Awake, psaltery and harp!
<u>A-irah shahar!</u>	I will rouse the dawn!

Psalm 100, entire:

<u>Hariu l'Adonai kol haarets.</u>	Make a joyful noise unto the Lord all ye lands.
<u>Iv'du et Adonai b'simha.</u>	Serve the Lord with gladness.
<u>Bo-u l'fanav bir'nanah.</u>	Come before his presence with singing.
D'u ki Adonai Hu Elohim.	Know ye that the Lord, He is God.
Hu asanu, v'lo anahnu	It is He that hath made us, and not we ourselves.
Amo v'tson <u>mar'ito.</u>	We are His people and the sheep of His pasture.
<u>Bo-u sh'arav b'todah,</u>	Enter into His gates with thanksgiving.
<u>Hatseirotav bit'hilah</u>	And into His courts with praise.
Hodu lo, <u>bar'cho sh'mo.</u>	Be thankful unto Him, and bless His name.
Ki tov <u>Adonai, l'olam</u>	For the Lord is good, His
<u>has'do,</u>	mercy is everlasting,
V'ad dor vador <u>emunato.</u>	And His truth endureth to all generations.

Teaching Procedure

1. Distribute the text, or display using an opaque or overhead projector. Read the English translation, and discuss the mood(s) of the three divisions of the text.
2. Ask the class for adjectives appropriate to each section. List them on the board.

"What mood or moods might the composer create to reinforce the meaning of the text?"

(solemn, joyous, sad, gentle, triumphant,
majestic, gloomy etc.

3. Read aloud the Hebrew transliteration to facilitate hearing it in the recording.

Note: Due to the thickness of the instrumental texture it is often difficult to comprehend portions of the text. Advise students of this, otherwise they will blame themselves or the lesson. However, the instructor must guide the students' listening. At the very least, he must be able to show students when each section begins and ends.

4. Listening One:

Compare the mood of each section with the students' choices. (A second listening might be desirable.)

A Second Listening (on another day)

Create a Listening Chart using any one or more of the musical elements below. Caution: it is difficult for the beginning listener of any age to listen for more than one element during a single listening.

In Section _____ the dynamics (volume) is generally
loud _____ soft _____ loud and soft _____
the tempo (speed) is generally
fast _____ slow _____ fast and slow _____
the melody generally moves by
step _____ skip (appropriate only for Mvt. I)
the music generally flows
evenly _____ unevenly _____ (appropriate only
for Mvt. 2)
the composer uses
male voices _____ female voices _____ both _____
the composer uses
many instruments _____ few instruments _____
many and few instruments _____

Movement II

Psalm 23 entire.

Adonai ro-i, lo ehsar.
Bin'ot deshe yarbitseini,
Al mei m'nuhot y'nahaleini,
Naf'shi y'shovev,
Yan'heini b'ma'aglei tsedek,

L'ma'an sh'mo.
Gam ki eilech
B'gei tsalmavet,

Lo ira ra
Ki Atah imadi
Shiv't'cha umishan'techa
Hemah hamuni.

Ta'aroch l'fanai shulchan

Neged tsor'rai

Dishanta vashemen roshi

Cosi r'vayah.
Ach toy vahesed
Yird'funi kol y'mei hayai,

V'shav'ti b'veit Adonai
L'orech yamin.

Psalm 2, verses 1-4

Lamah raq'shu goyim
Ul'umin yeh'qu rik?

Yit'yats'vu malchei eretz,

V'roznim nos'du vahad

Al Adonai v'al m'shiho.

The Lord is my shepherd,
I shall not want.
He maketh me to lie down
in green pastures,
He leadeth me beside the
still waters,
He restoreth my soul,
He leadeth me in the paths
of righteousness,
For His name's sake.
Yea, though I walk
Through the valley of the
shadow of death,
I will fear no evil,
For Thou art with me.
Thy rod and Thy staff
They comfort me.

Thou preparest a table
before me
In the presence of mine
enemies,
Thou annointest my head
with oil,
My cup runneth over.
Surely goodness and mercy
Shall follow me all the days
of my life,
And I will dwell in the house
of the Lord forever.

Why do the nations rage,
And the people imagine a
vain thing?
The kings of the earth set
themselves,
And the rulers take counsel
together
Against the Lord and against
His annointed.

N'natkah et mos'roteimo,

V'nashlichah mimenu avoteimo

Yoshev bashamayim

Yis'hak, Adonai

Yil'aq lamo!

Saying, let us break their
bands asunder,

And cast away their cords
from us.

He that sitteth in the
heavens

Shall laugh, and the Lord

Shall have them in derision!

Teaching Procedure

1. Distribute or display text.

2. In Movement II Bernstein uses two Psalms as his text.
(Read.) What is the difference in mood between the two?
How might the composer contrast one against the other?

(tempo, dynamics, instruments, articulation, rhythm, etc.)

3a. Listen to the movement without following the text.
Raise your hands when you think the chorus is singing
Psalm 2.

3b. Indicate when and if, Psalm 23 returns.

Note: There is a pleasant trap here as Psalm 23 returns
over the music of Psalm 2. Since the music of
the latter is more vigorous and apparent than the
music of the former the class may need some help,
and/or a second listening to catch the return of
Psalm 23.

3c Does Psalm 23 ever return by itself? (Yes ! "Surely
goodness and . . ."

3d Does the music of Psalm 2 ever return? (Yes. As the
chorus sustains the very last note of their text, the
orchestra hints at the rhythm of Psalm 2.)

Note: Questions 3c and 3d may require separate listen-
ings. It is recommended that 3a and 3b be done
as a module, and 3c and 3d as another.

Another Lesson

1. According to the printed text, the phrase, "The Lord is
my shepherd, I shall not want" occurs only once in the
movement - at the beginning. Does it occur elsewhere?

(Obviously, or you wouldn't ask the question)

Raise your hand when you hear it. Is it always sung by the same person or group?

(With more advanced students you might discuss how Bernstein uses this phrase to unify the movement.)

Further Activities

1. Chant the text of Psalm 2 (not easy, but a lot of fun). This activity sharpens their ears to the passage as it occurs in the music. The instructor might do it alone and then/or as a follow-the-leader activity.
2. Notice the use of imitation (canon) at the following textual point: Voice 1 Gam ki ei - lech
Voice 2 Gam — ki ei-

(continues up to "y' na-ha-mu-ni.")

Movement III

This movement is quite lovely and straightforward. After a lengthy introduction - which might be omitted - the melody which runs throughout the entire movement is stated. The melody either is stated in unison, as at the beginning, or in imitation - a favorite device of the composer.

Teaching Procedure

1. The class might simply follow the text. (Not a motivation, but you might not need one, especially if you skip the introduction.)
2. Divide the class into four groups, each one assigned to a particular combination:

chorus	vs.	chorus
solo	vs.	solo
chorus	vs.	orchestra
orchestra	vs.	orchestra

which participate in the imitation. Each group should raise its hands when their combination occurs. The first listening might be "free."

3. Note: Choral Directors: The movement can be rearranged as a unison or two-part work for chorus, or for soloist and chorus.

4, The final Psalm 133, vs. 1 need not be prepared in any special way.

Psalm 131

Adonai, Adonai,
Lo gavah libi,
V'lo ramu einai,
V'lo hilachti
Big'dolot uv'niflaot
Mimeni.
Im lo shiviti
V'domam'ti,
Naf'shi k'gamul alei imo,

Kagamul alai naf'shi.
Yahel Is'rael el Adonai
Me'ata v'ad olam

Lord, Lord,
My heart is not haughty,
Nor mine eyes lofty,
Neither do I exercise myself
In great matters or in things
Too wonderful for me.
Surely I have calmed
And quieted myself,
As a child that is weaned of
his mother,
My soul is even as a weaned child.
Let Israel hope in the Lord,
From henceforth and forever.

Psalm 133, vs. 1

Hineh mah tov
Umah nayim,
Shevet ahim
Gam yahad.

Behold how good,
And how pleasant it is,
For brethren to dwell
Together in unity,

Davidson: "I Never Saw Another Butterfly"

"I Never Saw Another Butterfly" is the musical adaptation by Charles Davidson of poems and writings and sketches of children in Terezin Concentration Camp during World War II. A total of 15,000 children under the age of fifteen passed through Terezin between the years 1942 and 1944. Here, in this heart-breaking combination of word and song, we see reflected not only the daily misery of these uprooted children, but a degree of courage and optimism that is their triumph. Terezin was actually called a ghetto, supposed to be a model camp to visitors. But everyone of its inhabitants was condemned in advance to die. All of the miseries were there, but the children saw other things too; princesses with coronets, wizards and witches, insects with human faces, a land of happiness, with cookies, candy and soda pop. All of this they secretly drew and painted and described in their poems.

Record Jacket Notes, Ashbourne Music Pulications, Elkins Park, Pa. 19117 (available with two filmstrips)

The poems of "I Never Saw Another Butterfly" are the dreams, thoughts and visions of the children of Terezin,... To them, it was not only a world of hunger, fear and horror, but a world of green meadows, blueish hills, animals, birds, and even yellow butterflies that they inwardly knew they would never see again.... Like some grotesque form of justice, the words and paintings of these innocent children remain, while both they and their murderers ceased to exist....

Record Jacket Notes, Ashbourne Records, Beth Abraham Youth Chorale, directed by Cantor Jerome B. Kopmar.

Teaching Suggestions

1. These lovely songs may be used as a contrast against the horror portrayed in "A Survivor From Warsaw" by Schoenberg. They are sensitive settings and performances of children's poems, which may be listened to for their own sake: for the hope and optimism that is uniquely the child's; or may be examined for the musical devices (imitation) (tone painting in the piano) used in setting the poems, a few of which are included.

2. They may also be used as a model of expressive, precise, and musical singing by a youth choir.

It All Depends On How You Look At It

Terezin is full of beauty.
It's in your eyes so clear
And through the street the tramp
Of many marching feet I hear.

In the ghetto at Terezin
It looks that way to me,
Is a square kilometer of earth
Cut off from the world that's free.

II

Death, after all claims everyone,
you find it everywhere.
It catches up with even those
Who wear their noses in the air.

The whole, wide world is ruled
With a certain justice, so
That helps perhaps to sweeten
The poor man's pain and woe.

Man Proposes, God Disposes

Who was helpless back in Prague,
And who was rich before,
He's a poor soul here in Terezin,
His body's bruised and sore.

II

Who was toughened up before,
He'll survive these days
But who was used to servants
Will sink into his grave

Terezin

The heaviest wheel rolls across our foreheads
To bury itself deep somewhere inside our memories.

We've suffered here more than enough,
Here in this clot of grief and shame,
Wanting a badge of kindness
To be a proof for their own children.

A fourth year of waiting, like standing
above a swamp, from which any moment
might gush forth a spring.

Meanwhile the rivers flow another way
Not letting you die, not letting you live.

And the cannons don't scream and the guns don't bark
And you don't see blood here,
Only silent hunger.
Children steal the bread here and ask and ask and ask
And all would wish to sleep, keep silent, and just go
to sleep again.
The heaviest wheel rolls across our foreheads
To bury itself deep somewhere inside our memories.

Starer: "Ariel* - Visions of Isaiah"

Desto Records, DC 7135, 1860 Broadway, New York 10023
Score available from Leeds Music Corp., New York City

The composer and his music

Robert Starer was born in Vienna in 1924. He received his musical training at the State Academy of Vienna, the Palestine Conservatory in Jerusalem, and the Juilliard School of Music in New York City. He is currently on the faculty of Brooklyn College, CUNY.

"Ariel," for baritone, soprano, mixed chorus and orchestra, was composed in 1959. The composer selected his text from the Book of Isaiah. In the composer's words, the work is "a testimony of belief, non-sectarian and truly devout belief . . . that if we remain unshaken in our faith, we will have the strength to face, and perhaps to avert the terrors of destruction threatening us."

"Ariel" consists of six movements the first, third, and final movement may be effective in the music classroom.

Movement I -Woe to Ariel—
Presentation

1. Briefly discuss the Book of Isaiah, at least that portion of the Book which relates to the text of the following movement.
2. Read the text upon which the movement is based.
(distribute to class or display)

Woe to Ariel to Ariel, the city where David dwelt!
Add ye year to year: let them kill sacrifices.

Yet I will distress Ariel, there shall be heaviness
and sorrow: and it shall be unto me as Ariel.

I will camp against thee, I will lay siege against
thee, and will raise forts against thee.

*Ariel (literally, Lion of God) is generally understood to be a symbolic name for Jerusalem, but may be interpreted in a wider sense.

And thou shalt be brought down, and shalt speak out of the ground, and thy speech shall whisper out of the dust.

Isaiah 29:1-4

Your land is desolate, your cities are burned with fire: your land strangers devour it in your presence, a sinful nation, a people laden with iniquity: they have forsaken the Lord, they have provoked Him unto anger.

Isaiah I:4,7

3. "These excerpts from Isaiah inspired the composer, Robert Starer, to set them to music. To recite them aloud takes less than one minute, yet the musical movement upon which the text is based last several minutes. How can you account for this difference in time? How can a composer expand and extend the work, since he does not add any new text?"

(Briefly entertain possible answers: place some on the board.)

4. "Let us try to extend a small portion of the text to understand how the composer might have done it. Instead of using music we will recite the text."

(This portion of the lesson is most important, and can be a lot of fun as well as educationally valid. However, it requires a good deal of preparation and patience on the part of the instructor.)

5. Divide the class into groups of from 7 - 15 students. Have them choose a small segment of the text and present it in choral speaking. The instructor might do well to discuss various possibilities for doing this, particularly if the students have never experienced this activity before.

Let each group rehearse for about five minutes, then present their portion of the text to the class.

6. Discuss how each group treated the text.

(Look for use of dynamics, tempo, repetition, articulation, pitch range, etc.)

7. Now listen to the music and see how the composer treated the text. Keeping in mind that we did not use music or instruments, compare the composer's techniques to those of the class.

8. Listen to the recording twice.

Movement III

Note: This setting is particularly attractive and effective.

1. Read and discuss the text. Try to relate to the lives of students - with care!!

The daughters of Zion are haughty¹ and walk with stretched forth necks and wanton² eyes, walking and mincing³ as they go, and making a tinkling with their feet:

Therefore the Lord will smite with a scab⁴ the crown of the head of the daughters of Zion.

Therefore the Lord will take away the tinkling ornaments about their feet, their cauls⁵ and chains and bracelets and mufflers,

Their rings and bonnets and headbands and jewels, the changeable suits of apparel, the mantles and wimples⁶ and cringing pins.⁷

The bracelets and mufflers and bonnets and earrings, the tablets and jewels and headbands and linen, the hoods and vails.⁸

Instead of sweet smell there shall be stink: instead of a girdle⁹ a rent;¹⁰ and instead of beauty, burning.

Isaiah 3:16-24

Footnotes: 1. arrogant, snobbish; 2. roving, flirtatious, 3. walking in a flirtatious, affected manner, 4. scab = ??; 5. hair nets; 6. veils: 7. hair setting aids: 8. obsolete form of veil: 9. belt of linen or other fine material: 10. a tear, as a torn garment.

2. For the first listening simply follow the text - which can be difficult at times.
3. Briefly discuss their reactions. Remember, children have little vocabulary to discuss musical events.
4. For the second listening notice if the speed (tempo) and volume (dynamics) remain generally the same throughout the record. (Tempo - generally the same) (Dynamics - frequent changes)

Material for Subsequent Listenings

1. How does the music suggest the daughters of Zion might be walking?
2. How does the composer treat the words:

smite	-	loud,	high,	sustained
sweet	-	soft,	high,	sustained
stink	-	loud,	low,	short
beauty	-			
burning	-			

Movement VI

1. Distribute text as written below:

<u>Section</u>	<u>Text</u>
A	Break forth into joy, sing together: for the Lord hath comforted His people, He hath redeemed Jerusalem. Isaiah 52:9
B	Awake, awake, stand up, O Jerusalem Isaiah 51:17 Awake, stand up: put on thy strength, O Zion put on thy beautiful garments: shake thyself from the dust. Isaiah 52:1,2
C	The mountains and the hills shall break forth into singing, and all the trees of the field shall clap their hands. Isaiah 55:12

D Come ye, and let us go up to the mountains of the
 Lord; He will teach us of His ways and we will
 walk in His paths.

Isaiah 2:3

E Let us walk in the light of the Lord.

Isaiah 2:5

2. As for Movement I, notice how long it takes to recite the text but how long it takes to perform. This can be done by dividing the class into five groups - one for each textual section A - E. As each group hears its portion of the text it should raise its hand: the following pattern will emerge: a student scribe should notate it on the board as it unfolds.

1	2	3	4	5	6	7	8	9
A	B	A	C	A	D	B	D	E

3. Older students can discuss how "A" unifies the first half of the work, as "D" unifies the second half.
4. For subsequent playings study the fugal subject (the 'ID' melody) and count how many times this entrance is heard.

Workshop B:

PERSPECTIVE ONE

"An Approach to Self Understanding"

Some new insights into the meaning, rewards and possible frustrations of a career in Hazzanut.

Conducted by:

Dr. Jack H. Bloom, Psychologist: Executive Director,
Psychotherapy Center, Fairfield, Conn.

Before earning his doctorate in psychology and entering the field of psychotherapy, he received his ordination from the Jewish Theological Seminary of America and served as rabbi of Temple Beth El of Fairfield, Conn.

Dr. Bloom:

You all know those requirements that the sheliach tzibbur be of blameless character, good reputation, modest and popular--all those virtues. You notice how late in the list a good voice comes. Those are the symbolic (and I'm going to use that word again later this morning) requirements of being a pulpit clergyman.

In the 16th Century, Moses Mintz described again the ideal hazzan and really, the ideal pulpit clergyman. He should be blameless in character, humble (an impossible list) a general favorite, married, he should possess an agreeable voice: be able to read easily and understand all the books in the Holy Scriptures: be the first to enter and the last to leave the House of God: strive to attain the highest degree of devotion in prayers. He should dress neatly and wear a wool garment (I don't know if that is traditional sanction for a robe, or not) and knee breeches, and he should not look about him, nor move his hands restlessly but should keep them folded under his mantle. outside God's House he should avoid sewing any seeds of anger or hatred against himself by keeping aloof from communal disputes.

All the research that I've done, and I want you to know that it was done first with general clergymen, and then, specifically, with rabbis and laymen, all of the research is exemplified in those previous quotes--the quotes of the Orah Hayim and Moses Mintz.

In terms of how you are going to live day by day, the most important function of the clergyman, is what I call, a heavy-kind of word, being a symbolic exemplar. The clergyman is a symbol of something other than himself. He is a symbolic leader who is set apart to function within the community as a symbol of the community and as an exemplar of its desire for moral perfection. The pulpit clergyman is a walking, talking, living, breathing symbol. He stands for what people ought to do, but don't have any intention of doing. Compared to what he does on the job, compared to the job function, much more important than that, is who he is and how he is perceived to be. That is really, for the laymen, one of the crucial items. This work was done with rabbis, I want you to know that because I think there is one slight difference you can capitalize on, but I'm going to get to that a little later.

The pulpit clergyman is expected by laymen to be a different kind of person. Again, who he is, is more important than what he does. He's expected to be different in his moral standing, in his caring for people: he's expected to be a different kind of father. He must truly care and fully believe in what he's doing and for the symbol to go on existing, he must at least be seen, or appear to be these things.

This makes functioning as a clergy technician a very difficult proposition. A doctor may have a bedside manner and behave totally differently at home. We talk about a doctor's bedside manner. A teacher (as witness the gentleman who taught here this morning) may have his classroom presence, I don't know what he is like at home. An executive may be a tiger on the job and a pussycat at home.

But when you get to the rabbinic function and the clergyman function and as you become increasingly clergymen, you are going to both benefit and suffer from that, how do you measure whether a person really cares or truly believes and how authentic he is? A doctor could get by, even if he didn't care for people, as long as he was a good technical surgeon and his stitches held together right. A clergyman--you can visit the hospital, you can say, you can do the right thing, but if people discover that at heart, you really didn't care for them, the whole thing would go awry.

Oddly enough, in discussing the sheliach tzibbur, the tradition set in long before I did. It's embarrassing--you think that you make this original contribution to science and then you go back to the Orah Hayim and they said this about the sheliach tzibbur. What did they say? "Sheliach tzibbur she-ma-arich b'tefilato, you know the problem, k'day sheyishmeu kolo areim hu michamatz shesameach b'libo al shenotain hodaah l'haShem Yitbarach b'ne'imah, tavo alav b'racha. Vehu sheyitpalel b'koved rosh v'omed b'aymah, b'yirah. Aval im m'kevan lashmiah kolo vesameach b'kolo haray zeh m'quneh." A sheliach tzibbur who goes on and on, enjoying his own singing--that's not so hot. But if it's because he is authentically giving thanks to God, that's O.K. How do you go about determining that? That is the same kind of thing every pulpit clergyman both benefits from and suffers from. The question of authenticity - is this man real? And by real, what the baalebos means and the clergyman, as well, is he different?

In order to create this symbol you have to work at maintaining it. It is, to my way of thinking, the essence of the clergyman. It is that symbolic exemplarhood that you have that gives you whatever power and ability you have to affect people. If the symbol gets broken you lose your efficacy. Both the layman and the clergyman participate to maintain the symbol. I am not going to say that pulpit clergymen are the only walking-talking symbols. Those of you who read "The Final Days" know what happened to the symbol of the presidency when it becomes shattered. Celebrities, royalty and presidents are also symbols. All these people are public property. That is not an illusion. You and I when we function in the pulpit are public property, no question about that. When the public has adopted a celebrity, or the queen of England, or the holder of a public office, you name it, an image of a certain kind, the public expects him to be that image.

There is an interesting story about Vince Edwards (he played Ben Casey on TV). I'm going to read you something about this man and if this doesn't ring a bell with you as it rang a bell with me, I don't know what will. Remember, it's about an actor who played Ben Casey on TV. He doesn't go out and cut anybody up. Edwards became uncomfortably aware of discrepancies of his own life, which happened to include a devotion to betting on horse races, which was at odds with the God-like image he had come to represent to the public. "I won't do anything to destroy the image," he said,

and he tried to keep his private life subdued and separate. Yet it was not easy--magazines published pictures of his sports-playing: the public watched him at every possible moment and even his close friends began to be affected. The next will sound familiar to you: "Some of my old friends begin to weigh their words when we get together now. They don't see me as plain old Vince Edwards. What they see now is the image--they see Ben Casey. It makes a difference, believe me. Their attitudes changed. I can't say I like that and I am not sure I like losing a little privacy. I wish it were different in some way, the whole success thing. But that's how it is and how do you fight it?"

That's what happens to a man who only plays at being a doctor on TV. Imagine what happens to us who serve a pulpit? And to you who are serving a pulpit when, you in a certain sense, have almost no private life. When that backstage area is very, very vulnerable? Where people see and pay attention to what you do, in what for others would be private life.

I think the most difficult public symbol is that of the clergyman, because the president and the queen and those outstanding celebrities--they have some insulation. The president has a whole coterie of people around him, How fortified we are when we hear rumours of Kennedy's private life, when we see the fact that Woodward-Bernstein drew of Nixon--but they have physical distance. And the regular politician, the mayor of your town, the person elected, whoever it may be, he has something very different than you have as a public person. He's not expected to be moral. He's expected to be a little bit of a god, demagogue--that's what got him into public life. It's only the pulpit clergyman, only the pulpit clergyman who expects to live in the midst of the people without any physical distance, and at the same time, to be an exemplary kind of human being.

How do both laymen and clergymen go about maintaining the symbol? That's really what my research was about. How they go about maintaining this kind of symbol of the clergyman as a special kind of human being. Well, let's say how the clergy do it. Some people simply accept it. A lot of rabbis interviewed simply say, "Yes, that's the way it is. I'm a public symbol, an exemplar, there's nothing I can do about that. Everything I do is public and guys who don't like that should get out of the kitchen." If it's too hot in the kitchen, you get out. You are a public symbol and

that's it. Some said, "I wouldn't do anything different anyway. This is what my life is, O.K." Those clergymen have very little difficulty. I don't fully believe it but if a person says that's how he is, O.K.

A lot of men do work hard to try to be consistent, fair, moral and modest. All of the clergymen whom I spoke to (and I've been doing work since then with clergy both with the CCAR and I conduct a search group in town--there is incidentally, and this is aside--there is a special sensitivity that clergymen have one to another's problems--totally an aside, not in my text, but I want to share it with you. When I was in therapy years back, about five years as a pulpit rabbi, I tried to tell my shrink how lonely things were getting: it was impossible. It wasn't the usual kind of life. He says, 'You are getting older: you're married now: things aren't the way they were when you were a graduate student. It's different.' I said, "No, there's something else going on." He said, "No, it's not so."

He was a sensitive, progressive man, helped me in a lot of ways. In this way he couldn't help me, he couldn't understand. When I would go to laymen and complain about loneliness, they would say, "But we love you, rabbi. I don't understand--you are at every bar mitzvah, every wedding, we love you." All we are doing is make them feel guilty. I understood something about my shrink later on that I had become his rabbi. He died three years ago. I haven't been a pulpit rabbi for a number of years. His widow called me. He meant a great deal to me: fortified my life. She said, Seymour is on his death bed and asked if you would say kaddish for him at his funeral. I realized I couldn't explain my position to him, because to him I was the same thing I was to everybody else--a clergyman. The only one that I find a response to that be it a Protestant, Catholic, Jewish or anyone who is a pulpit clergyman--a group of Protestant clergy that I am with every week, they respond to that sense of loneliness, isolation, alienation like that. It's a kind of visceral thing that we know once we've lived in that kind of environment.

O.K. back to where I was.

How do the pulpit clergy do it? We all know how we do it. When we're with laymen, we edit what we say. We try to

act the role, we go around. We ask inquisitively about Grandma, Aunt Tillie and how's your brother-in-law in Chicago, how's he feeling. Some men try to become anonymous for a while. They grow a beard (that was a way of becoming anonymous). Some men don't admit they are pulpit clergymen. You've all had the experience of what happens as soon as you admit you're pulpit clergymen. All of a sudden, the people you are with change. They start to talk about their Talmud-Torah education, their Sunday school education and you don't want to talk about it. You've had enough of that all week. You're doing something else and they pounce on you and you can hear the gears... All of a sudden they become very different. I know that's so because for four or five years, while still in the pulpit and also a psychology student, I was able to play it both ways while riding the train. I conducted an informal poll. People would say what do you do? I would say, Rabbi of a congregation and I could hear the gears pull up, When I would say, In psychology, the gears wouldn't go that way. It was the first different kind of response.

We work at trying to be anonymous: we try to channel our anger, a little bit afraid of it and we work at keeping some distance. We are circumspect as to how we act with laymen. Prudence and restraint help to maintain the symbolic image. I would recommend it to every clergyman because without that he's not going to be able to do it. All of us do have a sense that there are limits. It may vary, beyond which we cannot go and still maintain the symbol. It may change for some people but all of us have a sense that there are limits.

The laymen also does a great deal to create the symbol. He attributes to the clergyman very special kinds of quality, not out of malice. When we present ourselves in the pulpit, we've done that--whether it's rabbi or cantor--we've said, I am your sheliach tzibbur. Whether the sheliach tzibbur is of the 16th century, the hazzan, the rabbi or whatever it is, we've projected ourselves that way and the laymen cooperates with us, not out of malice.

Let me tell you. This once happened to my own wife. Malkah decided a couple of years ago to go to a Bat Mitzvah of the daughter of Rabbi Rafael Arzt. When they lived in Fairfield, they were our best friends. Marilyn decided she

would go to Israel to the Bat Mitzvah. At that time our shul was just beginning to give aliyot to women. I called the Ritual Chairman and I said, please give Marilyn an aliyah r r o w, she's going to Israel next Thursday. She had an aliyah. The rabbi had never been told. The Ritual Chairman gave her the aliyah, the rabbi hadn't been told. The first time she goes up, you could hear her knees knock, she was very nervous. She goes up for the aliyah, she comes down. At the end of services the rabbi doesn't say anything, she turns to me and says: "For ten years I sat next to you while you did all that crap. I sat next to you when you wished people well on their anniversaries, on their going to Israel, etc. I'm nervous about this trip and he better say something and you can't do it because you're not my rabbi." This is a woman who for ten years was a rebbetzin but at that point she needed a rabbi, a pulpit clergyman. She needed someone who was endowed with something different to do it. Luckily, Laibel heard about it and at the Kiddush he gave her the proper blessing that the trip go well, etc., etc. and it was fine. And that was not just an ordinary baalebos but someone who knows that rabbis participate in all human functions, that clergymen are no different.

I think that the crucial part of the story is that once the clergyman has presented himself in the priestly role, once you've done this, you're set. The layman will participate with you in keeping you a clergyman. How the laymen do this? An anecdote is the best way to illustrate. One of the rabbis, in the study that I did, very well tells this story.

He would say that around town they would call him the "goofy.... rabbi" and that the Orthodox also called him the "goyeshe rabbi." I've heard rabbis called the "tennis playing rabbi," the "flying rabbi," all of that is an attempt to keep the man, stretch the symbol and to keep the man in role. Someone introduced me recently as the rabbi who isn't the rabbi. Those are anecdotal, but those are the attempts by the baalebos to keep the clergyman a clergyman. And it's true, once you are a hazzan, once you are a rabbi, you are always that.

It's not accidental. We may object to the layman using that term, "you have bar mitzvahed somebody." We object to that but that is their experience of it. You represent all of Jewish tradition going back. Once you appear in that role, you are, once and for all for them, a pulpit clergyman.

The clergyman is perceived as a different kind of person even if he denies his clergyhood. That's what happened to me: the rabbi who isn't a rabbi. Let me tell you another story which happened in a southern Connecticut town. One of the things that a rabbi gave me at an interview. He said the impression and expectation of the pulpit clergyman is a special kind. When I arrived at my congregation, I succeeded a man, who had left the rabbinate to go into a field totally unrelated to the rabbinate. He became a stock broker. I heard that over and over again, he said, and by the way, it is the kind of community that is not too loquacious on issues of this type. They are rather discreet. I did hear this kind of thing: "Do you think it is right for a rabbi to become a stock broker?" I asked them what they might have expected as legitimate for a rabbi. They said, social worker. A non-mercenary, or non-profit kind of enterprise that's why I had less flack because I became a psychologist. That's O.K. because they see that as an adjacent field, even though it is much less adjacent, than if I had become a politician. Becoming a politician, would have been much more adjacent in a lot of ways, experiential to being a rabbi than to being a psychologist--sort of one of those non-mercenary kind of enterprises. This might have been some balm to them, but not completely. I asked why they felt that way--that a rabbi should become a social worker and not a stock broker. They said, "Because you're in the rabbinate: that's a lifetime calling. There's something special about it and people depend on it." That goes for all of us here this morning, that kind of feeling that pulpit clergymen are special kind of people.

Then laymen use the "he's human, but" routine, the shifting of gears, that constant editing of damn and hell, that goes on. They will say it after a board meeting and then apologise when the clergy are there even though your mouth, or my mouth was much worse than the average laymen's mouth, privately. One of the rabbis in the study was chastised by his congregation for singing dirty songs to the teenagers. Listen to what his baalebos said: "I don't think I could tell a dirty joke in front of the rabbi, although I am sure the rabbi wouldn't object. I don't know: I've never told him one. I would like to be able to have respect for the rabbi both as a human being and as a rabbi. I think that's what I am trying to do. I'm trying to find two people in one and it's not very easy."

That's an example of how the layman stretches the thing, edits what he does in order to maintain the symbol. One of the laymen even went so far, one of the things on my dissertation research indicated that the rabbi was going to a double X movie, one of the laymen said. "He is going in there to prepare a sermon"-and he meant it! He was not kidding! He was trying to preserve the symbol, not to see him as someone who wanted to go in there to get his kicks. And a layman will do **almost** anything to prevent the symbol from being broken like Humpty Dumpty's egg, that cannot be put together again.

What are some of the consequences of that? Number one, there is that sense of set-apartness that all of you know, that all of you experience. That sense of living behind a kind of porous, glass wall in which people are just different with you than they are with everybody else. That increases as **time goes** on. In the beginning my experience was it was very nice to have people treat me with such deference, respect, etc., etc., but **as time** went on, I wondered about what would happen between **me** and other people. Beyond that self-apartness that exists between you and other men in the **community** there is another kind of self-apartness that I experienced as well. I'm going to tell you a story that **exemplifies** that as well. In Fairfield-Bridgeport there's a Jewish market called, "Sunshine." After I got back from Eretz Yisrael (I spent one year in Eretz Yisrael between leaving the pulpit and coming back. They didn't know what to call **me**: Rabbi-Dr.: Dr.-Rabbi or **sometimes** they dropped them all and just used my first name.) I had a very unusual experience going into that market. I went into that market after I came back and discovered that I was doing something different. I was smiling at **some** people and not smiling at others and also I didn't care about their grandfathers, uncles, aunts. I walked right by them, paid the cashier and went out and those I did care about I smiled and said, "Hey, how are you, what's new? What's going on?" What happens with the pulpit clergyman--and we are paid to be professional carers--one of my Reform colleagues, said professional lovers, what happens when you do that long enough and the demand is that you must really care, what you really lose touch with, is whether you do really care or not. One of the risks is that you get set apart from your own feelings if you have to do that job. That is a very severe risk. For people who really feel caring and loving, for all the people

in their lot, that's fine. But for those of us who look for a distinction that's a very, very hard task. That risk of becoming set apart from one's own inner feeling is very, very important.

I only smiled at those people that I cared about and the others I just walked by and knew that there wouldn't be any consequences for that. That it would not **come** up at board meetings, that other people not in **my** congregation would not say to people in **my** congregation, Your rabbi is cold, he's hard, he's this, he's that, to know that I could do that freely, that I did not have to be the professional "lover".

The requirement that he be a symbol in the religious realm does provide the clergyman with a larger than life image. There is no way around it. Such an **image is at** the very core of being a clergyman. The clergyman is designated by others and volunteers himself to exemplify a caring, nurturing, involved, moral person. He is in a profession, in which it is crucial to both appear to be something more than what is, while still maintaining on-going contact with other people. The clergyman is the willing helper, the good father, the para-familial member of many families. To help him maintain this role he is given significant protection. He is treated with respect and deference, shielded overtly from others' anger and vulgarity and is not subjected to many of the stresses others are subjected to. Without such protection the clergyman could not continue to maintain close contact and to function as exemplar of those attributes that he is expected to symbolize. The price of this protection for the clergyman is a sense of (and if this doesn't ring with you you're very different than I am and every clergyman that I have ever known) the price of this protection of the clergyman is a sense of otherness, indifference, loneliness in the midst of a crowd. The barriers erected by both layman and clergy that creates this insulated, isolated existence are made of a mask put on, words edited and emotions held in check.

In **some ways**, I think that as hazzanim you have three distinct advantages in this realm over your co-workers about whom you have one or two feelings, the rabbis. One of the tremendous advantages the hazzan has, and you would do well to exploit that advantage, to build on it, to work on it, is that you have a very specific job function. Music, singing,

leading the congregation in prayer are very important and they are measurable job functions. A good choir is a measurable kind of product. Good music is a very measurable kind of product. You would do well to build that job function as strongly and as best you possibly can. To the extent that you get into the other work which will also be inevitable, the hospital visiting and the other things, you will be taken away from that job function, you will be seen symbolically. But the importance of being a good musician, a good hazzan in that sense is very, very important. I think you would do well to hold on tight to that, to carve that out, to build that so that you have a specific job function. Very, very important. I think it would ease, in some way, the pressure of the symbolic attributes that you have to carry anyway.

The biggest advantage you have, and please be thankful, is that you don't preach. Rabbis get themselves into a lot of trouble when they preach. One of the things about symbolic exemplars is that while other people don't expect to practice what they preach, they do expect the preacher to practice what he preaches. You know the rabbi who gets up and gives a wonderful talk against materialism and about two cars and big houses, the next time he comes down for salary negotiations, he has a much harder time. And he's also caused you some trouble, that's true, because he's made it harder for you, too.

One rabbi that I know got up one year and said that everyone who was going south, should go instead to Israel. Don't go to Miami, the Caribbean, go to Israel. The next year he wanted to go to the Caribbean, you know how much flack there was! So be thankful you don't preach. Preaching only makes the bind harder. I know what it was like. I used to preach about the Jewish community center in town. Now I am affiliated and work and am close to the center. How tied up I used to get in my old position when I had to preach about this item or the other.

The other one is bittersweet. The reality is that as hazzanim you are not at the apex of the power structure of your synagogue. You are the Number Two man, that's true. That's sad and it creates a lot of conflict. But one thing. There's a positive aspect to that. You are therefore a little bit freer of the symbolic expectations that the Number One man has. The Number One man has both the symbolic expect-

tations to an excessive degree, and it's true, the power that goes with that, but also the pain. You should not forget that. It is a fact that something has to be done to work on those relationships but that fact (it's a bitter-sweet fact, it creates a lot of pain--I can sense at any time), that's a source of tremendous pain but also the source of having not quite as much of that stuff, I would imagine. You can correct me if that is not so. I'd like to learn this morning, too. There's as much of that symbolic pressure on you as there is on your co-workers, the rabbis. But the fact is you fought to become clergymen and as you increase to be seen that way, as you increasingly protect yourselves that way, you will be hurt to some extent, with that symbolic role.

I think there are a lot of things that a national organization has to do although I don't really think they are dealing with them at all. I think that the course in pastoral psychology which is taught in many of our seminaries is really a waste of time and effort because it is not really dealing with the painful psychological issues that all pulpit clergymen have to deal with. It deals with how to be a good referral source. Believe you me, I like referral sources now-a-days but that's not how the seminaries should spend their time.

The national organizations can do a number of things. They can support the creation of older communities of clergy groups in which clergymen can get together and share their basic humanity. It would be interesting to know what would happen if a convention went on beyond four days. The first four days of any convention of clergymen is--Is my Friday night service as big as yours? Is my rabbi worse than yours? This is what I'm doing, what are you doing?--That kind of thing. What would happen if you really spent three weeks here? And you would get beyond that. You might start to experience each other's humanity, each other's pain. You would be able to support each other. What would happen if in local towns you had groups of clergymen, of rabbis and cantors, who had to really deal with the issues between them and the pain that there is there. These are two men who should be supporting each other, who could cut down on the isolation. Instead, what happens in every single community, rabbis among themselves are no better. I'll tell you another story. A rabbi whom I love dearly, someone you know. A

local rabbi he knows. I can use his name, Rabbi Sanford Hahn (I have shared this with him) of Bridgeport. He and I, when I was at Beth El, he was at Rodef Sholom. The relationship between us was like that of porcupines. We were very wary of each other. I was Mr. Beth El; he was Mr. Rodef Sholom. As soon as I got out of the pulpit, we became dear and loving, and fast friends. Isn't that crazy? When the two of us could have supplied the best kind of support for each other. We had a tennis game on Friday around lunch time. Sandy and I played together and I said, "Wouldn't it be great to invite the Reform rabbi over to play with us," forgetting of course, that what would happen was that the two of them would experience each other like porcupines. What happened, as soon as it was learned that Rabbi Hahn was leaving Rodef Sholom, he and the Reform rabbi became close friends. It was not because he was leaving but because they were no longer the symbol of the other places. That happens with rabbis and with cantors. That is the tragedy. So the national organizations have to provide support for clergy groups to get together to stop talking about business issues, the business of the shul and to start talking about their human issues. What it is like to work together. What's it like to be Number Two? How can we work that? We are co-workers. We can support each other. We don't have to be tearing at each other. That would be very, very important.

The Reform movement, under a grant, began to do that. What I am doing with them is to conduct a mid-career review but it's not a mid-career review. It turned out that I was getting twelve men together for three days, not for comparing what their Friday night services are like, but instead sharing what their pain is like. The guys go away renewed for the first time in 10, 15, 20 years. They are able to share their guts with somebody else and not have it open for attack. It's a tremendous experience.

our national organizations have to start educating our congregations to change what their expectations are. You'll never totally get out of it. If my wife wanted some public symbol, laymen are entitled to it, too. I want it too. Now that I am a member of my old congregation, I want my rabbi to be a rabbi. When I go to the inter-faith service where he is speaking, he is speaking, not as my friend, as a former colleague of mine, he can't. He is now speaking as my rabbi, that's how it is. That's just the way it is and there is no

way around that. But they can work educationally to modify the expectations. The central organizations can do something else which is to make the lives of the clergy, rabbis, hazzanim, more like civil servants, with salary scales, promotion schedules, and a lot of things like that.

One final note and then I'll be available for questions. I don't want anything that I have said to take away, denigrate the work of the clergy. I want you to understand that I have a deep abiding love and affection for the men who sacrifice themselves in the pulpits of America and that goes for rabbis, hazzanim, educators and all these men. But symbolic exemplarhood is inevitable. It also is what gives the pulpit clergy their power and ability to affect and influence others. I will not in the next 15, 20, 30 years as a shrink, I will not have as wide an effect, I will not influence as many people as I did in the first ten years of my career as a pulpit rabbi. Unquestionably, I know that. There are other reasons I changed. That is a very powerful role. When you marry someone, when you "bar mitzvah" them--all of those are symbolic roles, are very powerful roles. Don't minimize them. It is my opinion, that the future of the American Jewish community rests on the shoulders of the shlichei tzibbur, whether it is you, the original ones, the hazzanim, or those newcomers who have usurped so much, the rabbis. It is the shlichei tzibbur who will determine the future of our community. Knowing the burdens, I hope you can deal with them, that is the work I want to do in my life and thus make our work easier.

Hazak ve-amatz--we require strength and courage to do the work we all have to do.

Monday afternoon, May 10th at 3 o'clock

CANTORS ASSEMBLY
presents

"A MILHAUD-SCHALIT SAMPLER"

In Memoriam: A tribute

Dr. Samuel Adler, Chairman,
Composition Dept., Eastman School of Music

Chants Populaire Hebraique	Darius Milhaud
La Separation	
Berceuse	
Chant Hassidique	

Katherine Medici, Mezzo-Soprano

Psalm 23: The Lord Is My Shepherd Heinrich Schalit
V'ahavta (Sabbath Eve Liturgy)
Vayechulu (Sabbath Eve Liturgy)
Elohai, Neshama Shenatata Bi

Hazzan Leon Lissek
Congregation B'nai Amoona, St. Louis, Mo.

Chanson de Ronsards
Song Cycle

Elizabeth Richards, Soprano
John Sheridan, Piano

Tribute to Memory of Darius Milhaud and Heinrich Schalit

Professor Samuel Adler:

During the past year and a half we have lost two great men whom we want to remember today. Not only for themselves but for their contribution to the world of music in general and to the music of the synagogue in particular.

What do we remember about outstanding composers who have lived in our midst? How do we memorialize them in a most meaningful way? What is their legacy to us who live after them and profit from their lives? Fortunately, these two have left a great legacy to us and it is most fitting to honor their memory by performing and celebrating their works. But beyond this, these two men have lived long and creative lives and have touched many of us personally so that a bit of verbal tribute seems appropriate to introduce the musical memorial of our remembrance this afternoon.

Darius Milhaud and Heinrich Schalit will be remembered by all of us as two of the most creative minds ever to have contributed to the storehouse of great music and to the heritage of music of the synagogue. Two more opposite personalities could not ever have existed. Darius Milhaud, as citizen of the world, is one of the most prolific composers of the 20th Century. Contributor to the literature of almost every musical media from opera to chamber music, from symphony to jazz, even to a concerto for harmonica and orchestra. He was a teacher par excellence who sought out opportunities to teach and to be with young creators. A prodigious traveler and collaborator with his great contemporaries in festivals and symposia to further the cause of music of his own time.

Heinrich Schalit, the most private of all persons, who during his long lifetime of 90 years, wrote less than ten major works and perhaps only 20 others more of short anthems and songs, about 30 works in all. A man who decided early in his life to devote his entire output to the service of the synagogue and only to subjects related to its spirituality. A composer so very intraverted as to mistrust even any publisher and, therefore, to publish all his own works himself. A creator who shunned all musical influences around him and seldom, if ever, took part in any collaboration of any kind with his colleagues.

One thing these two great men had in common, which is the major reason for us to pause today and honor their memory at this appropriate forum. That is their life-long devotion to their Jewish heritage. Both men were born into Jewish families that could trace their religion back for hundreds of years in their respective countries. Milhaud, in his autobiography, "Notes Without Music," begins the first chapter by tracing the history of the Jews and his family in Southern France to the time of the destruction of the Second Temple in Jerusalem.

Schalit, similarly, stems from an old Viennese family with Austrian roots dating back many hundreds of years. Their early education also had great similarities. Milhaud, graduating with highest honors from the Paris Conservatory, capturing every prize and joining the French underground. Schalit graduating with highest distinction from the National Academy of Vienna and winning the Mozart Prize, the highest musical honor the Austrian government can bestow upon any musician. Then their lives took on quite opposite characteristics as befitted their musical and psychological personalities.

Milhaud became a most prolific spokesman of the young revolutionary French group of composers who followed Satie and Stravinsky. He even became a diplomat and went to Brazil as French Cultural Attache. Furthermore, he became associated with every important French and international figure in all the arts of this time.

On the other hand, Schalit became the first Jewish musician of Western Europe with this kind of background to dedicate himself fully to the music of the synagogue, serving first as organist of the Great Synagogue in Munich from 1926 to 1935, then as Music Director and Organist at the Great Synagogue in Rome from 1935 to 1938, where, by the way, he wrote another service which was dedicated to Mussolini and for which he won a prize given to him by Mussolini. Finally, emigrating to the United States where he served in temples in Rochester, New York; Providence, Rhode Island and Denver, Colorado.

In remembering these two great creators I'd like to point out a fact of great importance to us who are gathered here today. That is, that these men were two of the greatest composers who, born into a completely free society where Jews

enjoyed equal rights to fulfill themselves, chose to remain true to their religious heritage which most of their peers felt was better, or more expedient, to leave.

Even though Milhaud wrote in all musical forms, he contributed many works to the synagogue or to the repertoire of works based on Jewish or synagogal related texts, from the popular Hebrew songs, three of which we are going to hear in a minute, which date to 1926, to the Sacred Service, later on to a cantata based on his Bar Mitzvah portion, and, finally, the opera, "David" dedicated to the city of **Jerusalem**. Milhaud, it seems to me, is living proof to us and all of our generation, that a great composer of international reputation can remain faithful to and contribute significantly to the synagogue.

On the other hand, Heinrich Schalit should inspire us by the fact that a composer of great skill, with a choice to enter the international musical arena, may choose, on the other hand, to focus his entire creative output on works of a spiritual nature and related to his Judaism and still remain a first class creator. Both men suffered greatly because of physical infirmities during the last few years of their lives. Yet their creations sustained their spirits and the quality of their **output** was never diminished.

In conclusion, if I may be permitted one personal word, since I had the privilege of knowing both men quite well, I'd like to mention these two incidents to possibly illustrate a small particle of each man's personality.

In 1962, the Dallas Symphony commissioned Milhaud's Tenth Symphony. It was actually his twentieth. He was too ashamed to have twenty symphonies when Beethoven had only nine so he started numbering all over again after ten. So, this was his Tenth Symphony, actually his twentieth. Since I was very close to the conductor of the Dallas Symphony, we decided to have the Milhaud Sacred Service on Friday night, the Friday night before the Saturday night premiere, at Temple Emanuel where I was Music Director. We had the whole Dallas Symphony, plus our chorus, which at that time numbered 150, and we sang the service as part of the regular Friday evening worship with the rabbis and cantor doing the parts of the service as they came along. Afterwards, Milhaud came to our house and Carol and I will never forget the tears in his eyes and his saying that this was the first time that he had heard the work in a complete performance. Not that it was the first

performance in a synagogue, because there had been many, but with a complete orchestra, etc. Not only did he never forget this, but he continuously wrote to me. Every year I could expect at least one letter where he said, "Shouldn't we do it again?" Well, we were privileged to do it two more times. Milhaud was never satisfied with writing one piece. Every time he came to Dallas, he wrote a new piece for us. He was an incorrigible composer. As a matter of fact, a compulsive composer. Once we were invited to his house for dinner and while we were having dinner, I got a little indigestion from it, but he was orchestrating a work during dinner. He said, "I'm, sorry, I just don't have time to stop. I don't compose while I eat, but I certainly orchestrate." This is the way he lived and that is why he left us with over 800 works.

Schalit, whom we commissioned in 1965 to write a short work, did live up to his commission and we did receive the new work but there were many conditions and this was typical of Heinrich Schalit. He wrote me a letter and said: "I'm sending you the work. Be sure that every note is played exactly as I have written them." Because of his fading eyesight, we couldn't read it. I asked for permission to copy it. He said definitely not. I said I will copy it and send you the copy so you can see it. Finally, he consented after 25 (and that is absolutely true) after 25 phone calls. He said, Don't give it to a publisher because I don't trust those ganovim. Well, I didn't. Therefore, we did get the work.

That wasn't the end of the story and this was typical of him again. After we had rehearsed it and four days before the performance, we had a letter from him with three chords changed because he felt they were inappropriate. I gladly changed them. But the afternoon of the first performance he called and wanted to change the whole middle part. This is when I put my foot down! But it's typical of Heinrich Schalit. He was never satisfied. He was a meticulous craftsman who, until the last moment before the work was done, would write even one note differently because he felt it this way. However, I did receive a letter from him afterward saying that he praised this effort because it carries on the devotion of the fathers and the sons.

SO, we honor two great creators today whose music will forever live after them, whose lives and achievements will be a constant inspiration and a source of blessing to all of us.

MONDAY EVENING, MAY 10, 1976

The President's Message
Hazan Michal Hammerman

My dear colleagues, honored guests, and friends of the Cantors Assembly. Last year at this **time** I stood before **you**, with a heart full of gratitude for the great privilege which you had granted me, to be the President of this distinguished body. I was honored to being given the task of leading our organization through the rough waters of a new and ever changing world, that brought with it many challenges to the existence of the synagogue and to the survival of our noble profession.

I stand before you today less fearful of the present and less troubled by the future. I have travelled to many regions during my first year, speaking to colleagues, but more important, listening to them.

I find that **most** of us, if not all, share similar problems. My administration this first year has addressed itself to many of these anxieties. As your President, I've had the privilege to be part of the creation of a new Guide to Congregational Standards, a guide, which I know, will leave its imprint on the professions, to remain for many years after I have ceased to be your President.

I thank all of our past presidents: the officers, the Executive Council, the members of the various committees, and lastly, our **most** talented and resourceful Executive Vice President, **Sam** Rosenbaum, for having helped to make this year a fruitful one.

Most importantly, I would like to direct our thoughts to a subject, to which we must give our full attention and expertise in years to **come**. I have always felt, and **my** travels have substantiated the feeling, that a stronger and more viable relationship must exist between rabbi and hazzan in the work we both pursue together in our congregations. Most of our basic problems **may** be traced to a lack of communication. A concept of mutual responsibility of the two **most** vital and creative sources of the synagogue must be created where it does not exist. The survival of our synagogue and precious Jewish heritage requires the cooperation and respect of both professionals.

The emphasis must therefore be in the preparation and education of both our rabbanim and hazzanim, in increasing our efforts to convince both schools of the Seminary, the Rabbinical School and the Cantors Institute, to re-focus the curricula for both rabbinic and hazzanic students to include this vital perspective.

At least one seminar a week should be a joint one co-sponsored by rabbinical students, and should be co-taught by outstanding rabbis and hazzanim, who can speak from practical knowledge of the very real problems of inspiring a congregation to pray and develop a professional rapport between rabbinic and hazzanic students. For example, both categories of students might be assigned the task to plan and implement a service and then to participate in a serious evaluation of their efforts.

A broader achdut with our colleagues in the rabbinate for a more productive harvest for all of our synagogues can be achieved.

It is to this area that I would like the Cantors Assembly to direct its energies this coming year. With the help of the Almighty we can make significant progress in this vital area.

Amen.

MONDAY EVENING, MAY 10, 1976
DINNER SESSION

A Tribute to Hazzan David J. Putterman, upon his retirement as Hazzan of the Park **Avenue Synagogue** of New York.

Tributes from:

Rabbi David Kogen, Vice Chancellor, Jewish Theological Seminary of America

Mr. Arthur Bienenstock, President, Park Avenue **Synagogue**

Hazzan Samuel Rosenbaum, Executive Vice President, Cantors Assembly.

Hazzan Samuel Rosenbaum:

This is a moment of mixed emotions for all of us, as I know it must be for our guest of honor. On the one hand we are grateful and happy to look back, with him, on a long, distinguished, innovative and highly successful career begun as the first American-trained hazzan. Our hearts swell with pride not only for him and for a long list of meaningful and enduring accomplishments, but also for the beneficent effect which his achievements had on our lives and careers - both as individuals and as members of the Cantors Assembly of which he was the founder and principal architect.

Yet, on the other hand, there is in our hearts, as there must be in his, a certain inescapable sense of melancholy that this pioneering and productive career will now taper off. No matter how valiantly fought the battle, how brilliant the victories, how gallant the commander, there comes the time when even the bravest and most devoted leader must withdraw from the heat of the fray, and pass on the flag and the weapons to those whom he has prepared for that moment and who will now take them up and move forward to the new struggles and new victories which surely lie ahead.

Still, the achievements of our founder stand, as they always will, as vivid and distinct guideposts, as inspiration and as challenge to the generation of hazzanim that will follow.

Yesh koneh olamo bish-ah ahat the rabbis teach. There are those who, in a single inspired stroke, in the flash of an instant, earn for themselves a portion of eternity. Our honored guest's contributions to the continuity and enhancement of hazzanut are precisely of that order. The wisdom and inspiration that gave him the insight into the problems of the hazzanic world, when he became a part of it almost a half century ago, and the courage and determination that brought him and us to this day, have earned for him a permanent place in hazzanic hearts and in the hearts of all who know and love the synagogue and its traditions.

It is difficult to imagine where we might be today were it not for his abiding ambition to bring order and dignity to our calling: had he not put his considerable talents and determination to work to help solve the problems that beset

our predecessors in those grim days before 1947.

He might have been content - as others were - to remain untouched by the conditions that plagued hazzanut. He might have chosen to remain safe and untroubled within the calm and peace of the Park **Avenue Synagogue**, to be concerned with his own needs, to pursue his personal goals and ambitions.

But he chose, instead, to look to the welfare of others, as well. He was able, as the popular and elegant hazzan of his great synagogue, to prove that a hazzan must be the servant not only of his own congregation but that of the Jewish people as well. In taking time and energy to serve his colleagues, he was serving not only the long-range needs of the Park **Avenue Synagogue**, but indeed, those of the entire American Jewish community.

In a few short years, as Director of the newly formed Department of Music of the United Synagogue of America and as the first Executive Vice President of the Cantors Assembly, he raised new standards for the cantorate, inspired a new sense of self awareness and self respect, envisioned and charted for us an entirely new spectrum of cantorial activity and responsibility to serve the needs of the new American Jewish community which was beginning to evolve after World War II. He gave the highest priority to the founding of a school for cantors at the Seminary, which would establish Once and for all, the authenticity, the viability, the usefulness and the richness of hazzanut. More important, he provided for the future of hazzanut in the students who would someday graduate from that institution.

At the same time there was the tremendous task of convincing hazzanim who had not yet grasped his vision that their future lay in understanding it and accepting it and in perfecting themselves in it. By the time he left his office in 1959, the Cantors Assembly and the Cantors Institute were both secure, accepted, reputable institutions on the American Jewish scene.

I know what it takes to properly minister to a congregation, not only in time and energy, but in creativity and in sensitivity. I know what it takes to be the "complete-hazzan" of a large and proud congregation. I also know, somewhat, what it requires to inspire, instruct, to cajole, to

convince, to organize and to minister to a heterogeneous group of hazzanim from diverse, multifarious backgrounds and capabilities, scattered throughout the length and breadth of this country. We can only imagine what it must have cost to conceive, and to mold such a group into an untried organization. And we share his pride that his dreams for us have been realized to so great a degree.

His efforts brought enlightenment, recognition and respect not only to his own career but to American hazzanut as well.

In the process he did not neglect his synagogue's congregational life, adding prestige and glory to its distinguished history.

There is no need to belabor this audience with an over-long description of the electrifying effect which his pioneering project of annually commissioning services of new music by contemporary composers had on our generation's renewed appreciation for liturgical music. This path, which he first pointed out, has since been trod by dozens of colleagues with untold rewards to them and to their congregations. To the lives of many young and talented Jewish composers, this project gave a new perspective, a new sense of Jewishness and a much needed feeling of being useful and wanted in the synagogue.

We need not dwell, either, on the consistently high level of the musical service in the Park Avenue Synagogue these past four decades and more. The sense of perfection, of exquisite care and devotion can be sensed at once by anyone who attends a service there.

Less known to us, but yet, one of the great cornerstones of his career, is the close, personal relationships which he built between himself, his dear wife and his congregational family: his concern for and his involvement in the Jewish education of the hundreds of young people whom he first sensitized to the meaning and beauty of Jewish chant and liturgy.

And now, the time has come, by his own decision, to move from the rhythm of daily responsibility and activity to a more relaxed and less demanding tempo. He graduates, in a

sense, from being a father to the family of the Park Avenue Synagogue and the fellowship of the Cantors Assembly, from a father-figure to a grandfather. Relieved of the day-to-day responsibilities of being teacher, chastizer and role-model, he can now enjoy the fruits of his labor, bask in the special aura of warmth and affection that is reserved for grandfathers, grow even riper in wisdom, keener in wit and gentler in demands on himself.

For me, personally, this analogy has special significance. Not because both our roots go back to pre-hasidic Williamsburg and to its great hazzanic traditions: not because I know what it is like to be a grandfather, but because, and this is no secret, from my first days as a faltering, fledgling hazzan, David Putterman has been my own father-figure in hazzanut, as I know he was for many young hazzanim. It was his example, long before I knew him, his example, that inspired me to be a hazzan. And although over the years we have differed on method, never on goals, I have not once wavered in my respect and admiration for him, nor have I regretted, even for a moment, my decision to try to follow in his footsteps.

As a symbol of our indebtedness to you, David, and as a continuing reminder of what your leadership has meant to us, we of your Cantors Assembly have today established at the Cantors Institute of the Jewish Theological Seminary of America - an institution which might never have come into being but for your persistence and devotion - the David J. Putterman - Cantors Assembly Scholarship with a gift of ten thousand dollars.

We, all of us assembled here, and the many hundreds who are here in spirit, express to you and to Rea, our warmest and deepest good wishes. May the Almighty grant you both arikhat yamim, good health, the energy, the will and the wisdom to enjoy your richly deserved new freedom for many more happy years to come, surrounded by all your loved ones and by all your many appreciative and devoted colleagues, in a world at peace.

This evening, therefore, is a moving and memorable one for all of us, and we have invited, to join us, representatives of the two other professional families with which David Putterman has been so closely associated these many

years, to share our pleasure in honoring one of our own family, the family of the Cantors Assembly. We have asked them to bring us the greetings of their respective institutions and to add to and share with us the warmth and pride of this occasion.

The first of these is Mr. Arthur Bienenstock, a well known and highly respected attorney, President of the Park Avenue Synagogue and a close friend of David's of long standing. It is my privilege and pleasure to present him now to you. Mr. Bienenstock.

Mr. Arthur Bienenstock:

Distinguished Hazzanim and honored guests:

This evening I have the rare privilege of joining you in honoring one of your outstanding colleagues, Hazzan David J. Putterman,

For 43 years he has been our Hazzan at Park Avenue Synagogue. For this we have always considered ourselves divinely blessed with one of God's choicest blessings.

As our sheliach tzibbur, it was not just his beautiful voice that affected us. It was his hazzanic artistry in conveying the real meaning of the liturgy with innermost emotion and devotional sincerity.

Although he was interested in preserving traditional melodies, for the past 32 years, under his direction, Park Avenue Synagogue commissioned sixty-nine noted American and Israeli composers to compose new liturgical music for Friday evening services. All had their world premiere performances at Park Avenue Synagogue. The composers included Leonard Bernstein, David Amram, Morton Gould, Yehudi Wyner and many more.

He is a perfectionist, not only as a Hazzan, but as a teacher of the innumerable boys and girls who became bar and bas mitzvah--and we have one almost every week. One of our proudest moments, each Shabbat morning, is to hear the chanting of the haftorah by the bar or bas mitzvah with perfect pronunciation. and phrasing, as well as a superior use of the cantillation. One of the most enjoyable sights each Shabbat

is to see the parents grinning from ear to ear as they listen to their children chant.

He has a sweet and gentle nature, and almost miraculously, ministered to the needs of the 1,000 family members of our Synagogue. On birthdays and anniversaries, you could always count on getting a phone call or a beautiful hand written note from him. On sad occasions he would visit at home or the hospital and where a minyan was necessary, he was always there. He, in effect, conducted a love affair with the entire congregation for 43 consecutive years. There is a Hebrew expression which explains his relationship: D'varim hayotzim min halev, nihnasin el halev.

Although he is voluntarily retiring at the end of this Jewish year - and it was not our idea by any means - we hope and pray that he and his marvelous wife Rea, will enjoy good health, and that we shall have the great pleasure of continuing our association with them for many years to come.

Hazzan Samuel Rosenbaum:

Our second guest is really not a guest in the ordinary sense of that word, since he has graced the conventions of the Cantors Assembly for many years. Soft-spoken, gentle, but extremely effective in any job he undertakes, Rabbi David Kogen is one of the Seminary's unsung heroes of this past decade. From our earliest contacts with him when he served as Director of the Cantors Institute to his present post as Vice Chancellor of the Seminary, he has always shared our interest and concern for hazzanut and hazzanim, and especially for the students of the Cantors Institute. With the greetings of the faculty of the Institute and of the Seminary, here is Rabbi David Kogen.

Rabbi David Kogen:

Mr. Chairman, my dear Sam, Hazzan and Mrs. Putterman, Mr. and Mrs. Arthur Bienenstock, Dr. Morton Leifman, the Dean of our Cantors Institute, distinguished Hazzanim ladies and gentlemen:

It is indeed a great pleasure to be here today and to greet you on behalf of the faculty of the Seminary; to bring to you special greetings from Professor Louis Finkelstein, our Chancellor Emeritus, who is a good and long time friend of our guest of honor, and from Professor Gerson D. Cohen, our Chancellor of the Seminary today, all of whom wish to be remembered.

The history of hazzanut in America has been influenced for more than four decades, as you have heard, by David Putterman. It's not surprising, if we look a little bit in the Talmud, we will find an indication that this really should have been so. For, if you remember the saying, "Amar Rav, lo ibri alma elah l'David." Or to translate into Hebrew, "lo nivrah ha-olam ela l'David." The world was created for David, for the sweet singer of Israel who was destined to sing the songs of praise to the Most High. Now, it may be that Rav had in mind David ha-Melech, but I can tell you that it applies equally to David Putterman. Because our David Putterman was destined to sing ever so sweetly, by voice, by example, by force of personality, by teaching--by everything that he did--what it is to be a Jew and what it is to worship in joy.

I have seen David Putterman from three perspectives. First, as a rabbi in the boondocks, in Vancouver, British Columbia, over 3,000 miles away, then at the Park Avenue Synagogue, and finally from the Seminary as a member of the same faculty with him.

Let me just spend a minute on each of these. I remember in Vancouver, hearing the glorious voice of David Putterman on the Eternal Light Radio Programs. I remember when he organized the Department of Music of the United Synagogue and we received program notes in Vancouver and were guided by them. We learned something from them. I remember when he organized and brought order and dignity into the hazzanic picture, including the placement position, when he founded the Cantors Assembly. And then, I remember when he founded the Cantors Institute, but we'll come to that in a few moments.

As fate would have it, there was one year when the Park Avenue Synagogue had, what I called an "inter-rebbum". One rabbi had gone and another wasn't there yet. Since I was with the United Synagogue and its national office at that time, I was asked to be the visiting rabbi of the Park Avenue Synagogue. After all, they had bar mitzvahs, you heard from Mr. Bienenstock, they have frequent bar mitzvahs, there were weddings occasionally, there was the high holidays, all kinds of occasions, aside from an ordinary Shabbes when a Jew wants to come and daven. There I had a wonderful opportunity to watch David Putterman in action. Believe me, it was a great treat. I saw at the Park Avenue Synagogue, David Putterman created a model program which others could very well emulate.

You have heard that he commissioned new music for 32 years but you haven't heard that he actually sang this new music. I understand from many hazzanim that this is, indeed, difficult, but he disciplined himself, and he made it possible to show that this music was really for the synagogue. More than that, he thought through the problems of the role of the hazzan as a sacred calling, as an educational effort. He thought of the hazzan as a pastor, as well as the more commonly accepted roles of the hazzan. So I learned a lot. I came to preach and teach at the Park Avenue Synagogue, but I learned from David Putterman.

Then, when I shifted from the United Synagogue to the Seminary, one of my first tasks was to be the director of the Cantors Institute. There I got to know David as a teacher who showed great interest in individual students. He never missed the Vocal Boards, or Nusah comprehensives, and students went with him to the Park Avenue Synagogue. He showed them how to organize a program, what to do about developing a library. Small wonder that students walked a great distance on a Shabbat to see their teacher and mentor in action, the master teacher of practical hazzanut. Students are grateful to him to this day, as are the faculty, for serving as a model hazzan. We are pleased to be his friends and his colleagues. Then, of course, as fate would have it, an occasion arose where he and his friends of the Park Avenue Synagogue established the Amy B. Putterman Memorial Prize of the Cantors Institute. This, too, has been a constant source of motivation and inspiration to our students.

The long and valuable services of David Putterman to hazzanut and to the hazzanic education of our people can be summed up in many sophisticated ways, but I won't even try tonight. I would like to do this in one word. There is a Hebrew word which fits this occasion so well--duqma. Because David Putterman has served as a duqma, as a model, an example. He has taught by example. He has been a criterion for excellence in trying to show people how to live up to standards in this profession. David Putterman has done more than this. He has shown us how to strike a spark in our students and in our congregations, how to evoke a responsive chord from people.

You know, Professor Heschel, alay hashalom, told a story which I think fits this occasion. He told the story

of a blacksmith who taught an apprentice his trade. How to blow the bellows and heat the metal, strike the metal and forge the products. Finally, the apprentice seemed to be ready to become a master at his trade. Once, his teacher, the blacksmith, had to go out of town for a few days. He did this with full confidence that his pupil would be able to carry on the work of the blacksmith shop. When the blacksmith returned he found his pupil sitting by the cold forge. He looked at his pupil and he said, "I'm puzzled, what happened here? I taught you the melucha, I taught you this work, all the skills and yet you sit by a cold fire. What went wrong?" The apprentice answered, "Master, it is true that you taught me well all of the techniques that I needed but you forgot to teach me how to make a fire."

My dear friends, the role of David Putterman in American hazzanic tradition has been not only to teach skills, develop techniques and to set standards, but above all, to be the fire that will kindle in our students and in our communities, a passion for Jewish life, for Jewish music, for Jewish learning and for Jewish living. To possess David Putterman's share in building American Judaism is a privilege to be cherished by one and all.

Response by Hazzan David Putterman:

Rabbi Kogen, Rabbi Leifman, Mr. Bienenstock, Sam Rosenbaum, honored guests at this dais, good friends, all.

Tonight's tribute in my honor will forever be enshrined in my heart. I am grateful beyond words for your genuine expressions of warmth and affection, and especially to the Cantors Assembly for the scholarship you have established in my name at the Cantors Institute.

Retirement from functioning as sheliach tzibbur is vastly different than retirement from any other profession. Heretofore, I appeared before God to pray and plead not only in my own behalf, but in behalf of my entire congregation, but from now on I shall be relieved of this grave and awesome responsibility.

The opportunities and challenges that are ours as hazzanim, particularly as shelichei tzibbur, and as teachers of the children in our congregations are not less than those confronted by Rabban Yochanan Ben Zakkai after the tremendous

catastrophe of the destruction of the Temple. Similarly, our reservoir of hazzanim and hazzanut was completely destroyed with the imponderable disaster of the Holocaust. Rabban Yochanan Ben Zakkai created Yabneh - we, thank God, had the foresight and courage, exactly two years after the Holocaust, to create the Cantors Assembly for our members to have the opportunity to study together and learn from each other. Soon thereafter came the Cantors Institute. Both of these achievements have their roots in our tradition, first that of colleagues, members of our Assembly who seek to be together and with each other, an Assembly which strives in all of its endeavors to unite us all into one cohesive body.

Secondly, our tradition teaches us to respect study and learning. The Cantors Institute teaches and trains future hazzanim scientifically - academically, religiously, musically, and prepares them to function with dedication and devotion. Our Assembly is proud that graduates of the Cantors Institute are members of its Executive Council, are on the Planning Committee for this convention, and active participants in its sessions. At Wednesday night's concert three graduates will be heard. My successor at the Park Avenue Synagogue is a graduate of the Cantors Institute.

Tonight I feel as though it were Erev Yom Kippur, N'eelah, and Simhat Torah Erev Yom Kippur because, if ever I offended any of you, I ask you to forgive me. N'eelah, because for me the gates are closing, but God forbid, not completely. They are closing only upon one chapter of my life, that of a functioning sheliach tzibbur; and Simhat Torah because I rejoice and thank God for the privilege He has granted me to complete V'zot Hab'rachah and immediately to begin B'reshit - a beginning for which I pray with all my heart, will be coupled with health and contentment for my beloved Rea, my dear family, for me and for each and every one of you, my very good friends and colleagues.

Thank you - God bless you.

CANTORS ASSEMBLY
presents

A CONCERT OF JEWISH ART SONGS

Monday evening, May 10th, 1976

P R O G R A M

Two Love Songs:

Henach Yafah
Shur Dodi

Song of Songs-A. Boscovitch
Sh. Shabazi-Yemenite Tune

Katherine Medici, Mezzo soprano
John Sheridan, Piano
Glenda Dove, Flute

Chaneleh, A Love Song
Dos Glezl Mashke

Anonymous-Arr. A. Salkov
Gordon-Arr. A. Salkov

Hazzan Abraham Salkov, Baritone
Lazar Weiner, Piano

Three Songs from Shir HaShirim

Shir Hashirim

C. Davidson

Simeni Chachotem

M. Castelnuovo-Tedesco

Ani Chavatzelet HaSharon

M. Lavry

Elizabeth Richards, Soprano
John Sheridan, Piano
Glenda Dove, Flute

Dem Baal Shem Tov's Zemer'l
Sadot Sheba-emek

M. Bassin-J. Rumshinsky
L. ben Amati-E. Ben Haim
Arr. M. Helfman

A T'fileh

N. Yanich-S. Belarsky

A Dudu

Levi Yitzchok of Berditchev-Arr. S. Secunda

Ben W. Belfer, Baritone
Florence Belfer, Piano

Yiddish

J. L. Segal-L. Weiner

Osso Boker

Folk-J. Engel

In Cheder

Folk-M. Milner

Die Klage

I. Kazenelson-N. Goroshin

A Din Toire Mit Gott

Levi Yitzchok-Arr. Leo Low

Jacob Barkin, Tenor
Lazar Weiner, Piano

TUESDAY MORNING, MAY 11, 1976

ANNUAL MEETING OF THE CANTORS ASSEMBLY

Chairman: Hazzan Michal Hammerman
President, Cantors Assembly

Greetings to New Members

Hazzan Morton Shames, Chairman,
Standards and Qualifications Committee

It is my pleasure and privilege to induct the following
hazzanim into membership in the Cantors Assembly:

Gerhard Gluck, Brockton, Mass.
Emil Hager, Peabody, Mass.
Harold Lew, Sharon, Mass.
Chaim Najman, Omaha, Neb.
Joseph Reich, Little Neck, N.Y.
Baruch Greisdorf, Lexington, Mass.
Tevelle H. Ring, Quincy, Mass.
Edward Berkovits, Charleston, S. C.
Earl Berris (C.I. graduate)
Edwin Gerber (C.I. graduate)

Bruchim Habaim!

I welcome you into our chavura. You have proven yourselves to be sh'lichei tzibbur of the highest caliber, having met the requirement and standards this organization demands of all of us.

We welcome you into the Cantors Assembly, an aguda of hazzanim who stand straight and proud, an aguda which aids and supports each of us in our chosen calling. Mi yiten she-ti-hi-ye zot z'chutenu lihavi l'klal Yisrael shirat t'filatenu l'olam. Let it be our z'chut to bring to all Israel the songs of our prayers forever.

May we continue to grow from strength to strength.

REPORT OF PHILADELPHIA REGION

Our year was marked with enthusiastic activities, which once again brought our Region to a high level of accomplishment.

We launched a new and innovative series of Academic Seminars this year. Several well-known Jewish scholars and musicians were invited to address the group on a variety of topics. These guest speakers included Dr. Irving Cohen, Musicologist and Historian, Dr. Saul Wachs, Dean of Gratz College and Hazzan Yehudah Mandel.

Future speakers for this spring will include Professor Shalom Altman and Dr. Ira Eisenstein. Topics covered so far included, "Jewish Music of Colonial America," "Challenges of Prayer and Liturgy" and "Masechet Kiddushin" - an insight into marriage: its Laws, Customs and Ceremonies.

In cooperation with the Jewish Community Chaplaincy Service of Philadelphia, the Hazzanim in our Region have begun to serve the community and render valuable services to the various hospitals, old age homes, nursing homes and other communal organizations. To our Chaplaincy Chairman, David Lebovic, and all of the men who have given of their time and effort to present musical programs for these organizations during the Holidays, we extend a Y'asher Koach.

New inroads are gradually being made to include hazzanic representation at all of the major social action functions of the Philadelphia Jewish Community. As of now, there has been official hazzanic participation at the annual Memorial Services to the Six Million and also at the annual dinner of the Jewish Community Relations Council.

During the winter months, the concert activity of our Region was involved in the preparation of a concert for Beth T'fillah Congregation, which was a great success, both financially and artistically. Our major concert of the spring season will take place on May 18 at the University of Pennsylvania Museum. This concert will be in honor of the Bicentennial and will be our own choral ensemble along with the combined Choral Ensemble of New Jersey and New York. This same concert will also be presented on Tuesday evening at the 1976 Convention.

The major social event this season was a Purim party for our colleagues, their wives and invited guests. The party also launched our financial campaign to promote our forthcoming Bicentennial concert. Our concluding event will be a formal installation dinner to take place in June.

Respectfully submitted,
Benjamin Z. Maissner
Vice Chairman

REPORT OF WEST COAST REGION

We in the West Coast Region of the Cantors Assembly have enjoyed an exciting and invigorating year, and under the leadership of our re-elected Chairman, Hazzan David Kane, look forward to an even greater and more significant future.

In addition to our monthly meetings we have had from time-to-time instructional and innovative sessions conducted by both colleagues and laymen. At our last meeting we were indeed honored to have the President of our Assembly, Hazzan Michal Hammerman, present, who enlightened us in a very direct and informal manner as to the latest and exciting work of our Assembly.

We were also indeed honored to have with us, last December, Hazzan Samuel Rosenbaum, who accepted our invitation to be the guest of honor at our Annual Mid-Winter Conference held at Sinai Temple in Los Angeles. At the gala dinner concluding the Conference, Hazzan Rosenbaum addressed over 200 laymen of our community on the importance of hazzanut, liturgical and Jewish music. There were, in addition, two days of professional study and discussion in which a great number of colleagues in the region participated, along with a number of distinguished rabbis and laymen, as well as hazzanim serving Orthodox and Reform congregations. An informal evening for hazzanim and temple presidents was held the first evening of the Conference, at which time Hazzan Rosenbaum spoke on the significance of the existence and activities of the Cantors Assembly and hopefully laid the groundwork for closer future relationships and for possible fund-raising opportunities. The two-day Conference was concluded by a most successful concert, held for the purpose of raising funds for the Scholarship Fund of the Cantors Institute. The program included the members of the Assembly, Reform and Orthodox cantors, allowing for a diversified program of solo, ensemble and choral renditions.

As I prepare this annual report our regional Executive Committee has already begun plans for our forthcoming Mid-Winter Conference with the hope that we will go from strength-to-strength.

I believe, however, the most significant and important progress that we have made is that we have shortened the distance from east coast to west coast. We feel, in a sense, closer to all the regions which comprise our Assembly. Along with the visits of Hazzan Rosenbaum and Hazzan Hammerman we were privileged to have in recital Hazzan David Kusevitsky at Etz Jacob, a neighboring Orthodox Congregation, and Hazzan Jacob Barkin and Hazzan Moshe Taube at Sinai Temple: and at our Mid-Winter Conference Hazzan Nathan Lam.

Hazzanut and hazzanim are alive and flourishing in our region. We look forward to being able to participate in the continuing achievements and contributions of the Cantors Assembly.

Respectfully submitted,

Joseph Gole
Executive Vice Chairman

REPORT OF TRI-STATE REGION

The Tri-State Region extends its warmest greetings to the entire body of the Cantors Assembly.

On Monday and Tuesday, November 17 and 18, a Tri-State conference was held at Congregation Shaarey Zedek in Southfield, Michigan. We were honored to have our esteemed President of the Assembly, Hazzan Michal Hammerman, as our guest.

Among the topics of discussion were: How can we, as Hazzanim, define our role to the community: That Hazzanim should play a larger role in setting up better music curricula for Hebrew schools: The possibility of having certain uniform congregational melodies in our various synagogues, thus enabling people to feel at home when visiting other communities.

Members of various local congregations were invited to attend the Monday evening dinner and concert-workshop. Hazzan Michal Hammerman brought greetings and spoke of the work of the Cantors Assembly. A special songster was prepared by Hazzan Jacob Barkin to involve everyone in a spirited singing session led by the Hazzanim in the Metropolitan Detroit area. Hazzanim Saul Meisels, Michal Hammerman and Elliot Portner presented solo selections. It was a most successful evening.

Hazzan Saul Meisels reviewed Hazzan Max Wohlberg's "Yachad B'kol" at a workshop on Tuesday morning. We derived much insight into this marvelous work.

Our final meeting and election of officers will take place on April 5, in Oak Park, Michigan at Congregation Beth Shalom.

Respectfully submitted,

Samuel Greenbaum
Co-Chairman

REPORT OF CONNECTICUT REGION

The Connecticut Region of the Cantors Assembly will conclude another productive season with a social gathering and election of officers in June.

A total of five meetings will have been conducted this year.

The highlight of our season was a meeting arranged to allow the members of the Connecticut Region the opportunity of sitting around a table with Hazzan Michal Hammerman, President, and Hazzan Samuel Rosenbaum, Executive Vice President of our Assembly.

At our request, Hazzanim Hammerman and Rosenbaum came to Connecticut to give us the opportunity to air our thoughts and to receive direct answers pertaining to our profession. Discussions were conducted by the members of the Region prior to the meeting to allow us to prepare an appropriate agenda. A gathering of the Region was held the following month to evaluate and clarify the topics discussed with Hazzanim Hammerman and Rosenbaum.

The members of the Connecticut Region wish to publicly thank Hazzanim Hammerman and Rosenbaum for providing a most inspiring and enlightening day.

Hazzan David Leon, who served Congregation Rodeph Sholom in Bridgeport for many years, has retired. We wish him and Toby many happy and healthy years in their new home in Florida.

As in the past, our Region was duly represented on the Executive Board of the Connecticut Valley Region of the United Synagogue.

My sincerest thanks to Hazzan Irving Sobel for serving as Secretary-Treasurer of our Region.

Respectfully submitted,

Sidney G. Rabinowitz
Chairman

REPORT OF SOUTHEASTERN REGION

Our Region has enjoyed a fruitful year of activities directed by our indefatigable Chairman, Hazzan Saul Breeh. Beside our regularly scheduled business meetings, we had several cultural sessions which were of interest and educational value to our members.

During the year, we were fortunate enough to be visited by a number of distinguished colleagues who were sources of great encouragement and edification to us. Three successful concerts were held on behalf of the Cantors Assembly by our colleagues, Jacob Mendelson at Beth Torah, N. Miami Beach, Yehudah Heilbraun at Temple Sinai, Hollywood and Zvi Adler at Temple Emanuel, Miami Beach, Fla.

Once again we have raised a substantial amount of money, exceeding last year's contribution to our organization.

A special word of commendation is due to our beloved colleague, Eleazar Bernstein, who, in spite of being "retired," has thrown himself wholeheartedly into our activities and has personally raised funds on our behalf. He is an inspiration and an example for all to emulate.

As our community rapidly becomes a major center of Jewish population and activity, we look forward to a continuous growth in activity and in productivity on behalf of the Cantors Assembly, Conservative Judaism and our own status as Hazzanim.

Respectfully submitted,

William W. Lipson
Vice Chairman

REPORT OF MIDWEST REGION

Under the chairmanship of Hazzan Reuven Frankel, there has been a revitalisation Of activities on all levels.

A relatively large attendance of colleagues **was noted at all** the regular meetings of the Region..

Among the highlights of the year's activities were:

1) The extension of our Region **to** include members of the following states: Illinois, Indiana, Iowa, Kentucky, Minnesota, Missouri, Nebraska and Wisconsin.

2) "A Conference of Sacred Jewish Music Education" with Dr. Judith Eisenstein **as** guest speaker. This all-day event was attended by Hazzanim, Rabbis, Educators, Music Teachers and interested laymen.

3) The reorganization of a Cantors Ensembly. It is anticipated that a major concert in behalf of the Assembly will be presented by this group during the late fall.

In general, the year **was a** most successful one, with participation of several new colleagues who are now serving in the Chicago area.

Hazzan Frankel has injected much spirit into the work of the Region and the fruits of his efforts have already been visible by the Region.

The nature of this report must exclude the names of many colleagues whose hard work and devotion has made the year the success that it was.

Respectfully submitted,

Abraham Lubin
Secretary

REPORT OF METROPOLITAN REGION

Activities of the Metropolitan Region centered around the Regions Concert Ensemble. The Ensemble participated in a gala concert at Carnegie Hall, sponsored by the Metropolitan Region of United Synagogue for the benefit of their educational fund. The concert featured Misha Alcxandrovitch. Hazzanim Abraham Shapiro, Stuart Kanas, Harry Altman and David Mann also rendered solos. The concert was held on Sunday, March 28, 1976.

The Ensemble gave a concert at the Forest Hills Jewish Center with our beloved colleague, Erno Grosz. We plan to join forces with the ensembles of the Philadelphia and New Jersey regions for a Bicentennial concert in Philadelphia. This concert will be a fund-raising concert for the Cantors Assembly and is scheduled for May 18. The same concert will be given in New York and New Jersey some time in the future and will be premiered at convention on Tuesday evening, May 11.

It is the policy of the Metropolitan Region Cantors Concert Ensemble to provide the highest standard and quality of cantorial, Yiddish and Israeli music, thus educating our audiences and elevating the position of the Hazzan. Special thanks goes to Richard Neumann, our conductor, and Jack Baras, our accompanist, for their cooperation and dedication in helping us attain our goals.

Respectfully submitted,

Stuart M. Kanas
Chairman

REPORT OF THE EXECUTIVE VICE PRESIDENT

Hazzan Samuel Rosenbaum:

My dear colleagues:

The Bratslaver sat one Pesah eve surrounded by his hasidim and celebrated the Seder. Each detail of the ritual had been carefully and lovingly performed. The festive meal had been served and savored and the Almighty had been thanked for His goodness. Now, it was time to welcome Eliyahu Hanavi. The Bratslaver leaned over and asked one of his hasidim to go to the door and to open it. The hasid moved quickly to the door at the far end of the great room and opened it. The night was dark, nothing to be seen. Back at the table, the hasid could hear the Rebbe chanting the bitter words of Sh'fokh hamos'kho. He stood there, half in the light of the room, half in the dark of the night. He waited, the hope of catching a glimpse of the Tishbite rising in him as did the fear and terror, that at any moment, he might be face to face with the appointed foreteller of the coming of the Messiah. All kinds of unbidden fears crossed his mind and secretly he was a little relieved when he heard the Rebbe conclude ".... v'tashmidem mitakhas sh'mei haShem."

He closed the door and hurried back to the table. As he took his place, the Rebbe looked up and saw that the hasid's face was ashen white, and that he trembled all over, even though the room was quite warm.

"What s the matter, **Hay** im? You look so frightened. **Why** are you so upset?" asked the Rebbe,

And Hayim told the Rebbe that it was the thought that at any moment he might come face to face with Elijah, the Messenger of the Messiah, that had frightened him.

"There's nothing to fear, Hayim. When Eliyahu comes he will not come through that door. He will come through your heart and your mind."

This, in essence, is the conviction that has guided my own thinking and shaped my philosophy as your Executive Vice President.

If we are ever to bring the Messiah to the world of hazzanut, it will not be by magical powers, nor will anyone

send him to us from above. The messianic era of hazzanut will come only when we desire it sufficiently, understand well enough what it takes to bring it about, and gather the will and determination to bring it into being.

In that light, I should like to discuss with you today, and during tomorrow morning's related session, the state of hazzanut, as it has evolved since we last met together, and the prospects for its viable and meaningful survival in the immediate years ahead.

I'm sure you share the growing feeling of our time that we are in the midst of a terrible social revolution, in which technology and science, in the name of progress, are making us pay for the good things they undoubtedly provide, with an ever increasing loss of power of the individual, to control his own destiny.

Each year, I find a growing number of factors over which neither we, nor any single person, nor organization - nor even our government - has any control at all.

I review these for you, along with the shrinking number of options for action which are still open to us, not because I know how to control them, but in the hope, that in talking about them together, we might learn better how to live with them.

Statistics, supplied to us by government and independent economists, seem to indicate that we have come out of the pit of the recession: that inflation has been stabilized at somewhere around 7%. They also tell us, that the number of employable people now working in this country is larger than at any time in our history, while admitting that there are still seven million unemployed. In spite of all of the relatively encouraging signs, this has been, by far, the worst year, in terms of jobs, dismissals, and general unrest, that klai kodesh, rabbis and cantors, have experienced since before World War II.

If you read congregational bulletins as I do, you cannot help but be worried by the growing number of strong requests that congregants pay their bills more promptly. It appears that while last year we were primarily concerned with budget cuts, this year a common congregational complaint is the drying up of cash flow. Money is just not coming in with the

same regularity as it did for the past 20 or 30 years. Only last week the bulletins of three leading congregations, from different parts of the country, contained strongly worded requests from the presidents, for the more prompt payment of dues.

One such item was quite explicit. At the end of their current fiscal year "there was still \$117,000 in outstanding accounts receivable, or about 23% of the year's total anticipated income." Ominously, the president continues, "We cannot pay our bills, our employees, our telephones, electric lights and water service, unless immediate relief in the form of payment of overdue accounts is forthcoming." And this, from a congregation whose annual budget is almost a half million dollars.

Another pleaded for payments of accounts outstanding since January 1st.

Economic pressure of that sort cannot help but create apprehension in synagogue leadership.

We seem to have entered into a time of tension that we have not encountered in the 29 years of our existence. A number of competent and heretofore successful hazzanim and rabbis have this year been dismissed or not re-engaged for no apparent deep-rooted cause. There is a growing feeling that balebatim just don't want professionals around too long. As a result, more positions are open this year than have been in many years. Strangely enough, salaries offered remain high, but balebatim are taking more time to make up their minds, demanding more service from the candidates, and, in general, exhibiting a tendency to consolidate duties, and (to want) to exert increasing control over the activities of professionals. Obviously, in a world where money has lost its value, the stakes now are for personal power.

The immorality of industry and the market place have infected synagogue life to an unprecedented degree. Balebatim often go through the motions of applying to the Joint Placement Commission, but do not consider themselves bound by the requirement that they deal only through the Commission. No one is going to tell them what to do, or how to go about getting a hazzan. They do not hesitate to talk directly to men who are not seeking placement in an attempt to lure them from their present positions.

This lust for power or position is not limited to laymen alone.

In the past, if a hazzan had a disagreement with a rabbi and the hazzan withdrew to find another position, there was generally an understanding that a rabbi would not let his personal feelings, get in the way of giving the departing hazzan a reasonably fair and honest recommendation. This year we notice no such reluctance. More candidates were shot down in quick conversations between one rabbi and another, at this year's Rabbinical Assembly Convention than ever before in my memory, or that of our colleagues of the Joint Placement Commission.

What causes all of this? Why does synagogue life suddenly turn into a rat race? What goes into the mix to bring this about? Is it only the money?

With very few exceptions we must write off as viable institutions the once so-called "cathedral synagogues" of the big cities. Except in islands of affluence, within city limits, the inner-city synagogue cannot be counted on as a source of Jewish spiritual or cultural value. It will remain for as long as the older, or more affluent, balebatim maintain an interest and then they will consolidate or disappear.

Continuing deterioration of the cities has now spread to the suburbs. Suburban communities that were flourishing garden spots a mere ten years ago have now fallen prey to urban blight. As more and more middle and lower class families are forced out of the cities, they have nowhere to go but to the suburbs. With the coming of what they consider to be lower class families, the more affluent suburbanites move on to new suburban frontiers, more in keeping with their financial status.

The institutions which they helped build, the synagogues, schools, community centers, are left to the less affluent old-timers and to the newcomers. These newcomers have neither the funds, nor the pride of ownership of the original settlers to motivate them to support the institutions. If they take on any responsibility at all, it is either because they need the synagogue until their children become Bar Mitzvah, or, because they see in leadership positions, an opportunity for self aggrandizement. In either case, the synagogue is ill served and torn by internal lay competition for positions of authority.

Obviously, the professional must suffer, not only from the decreasing numbers, but from the absence of the convictions that provided the stimulus for the first settlers to build the synagogue. In the course of the internal struggle for power, laymen often find it helpful to align themselves with one professional against the other, thus creating a deeper rift in an already deteriorating structure.

Those of you who serve congregations in suburbs around large metropolitan centers know, all too well, the picture I paint.

When there is unrest or disunity among the lay leaders it is bound to transmit itself, directly or indirectly, to the rabbi. When his vulnerability increases and his own position becomes less secure, the hazzan, in many cases, will find pressure transmitted to him.

However, the news is not all black. There are some good signs on the horizon this year which I would like to share with you.

As you may know, the Cantors Assembly's guide to congregational standards "The Congregation and Its Hazzan" went into general circulation this past year. I am glad to report that it was well received. What is more important, it has proven useful in the settlement of several disputes, in which I became involved on behalf of a number of colleagues. The printed word carries weight, and in spite of the fact that our guide has not been officially endorsed by any of the other arms of the Movement, (although it was prepared in consultation with them) it has formed the basis of negotiations in each of the aforementioned cases. None of the cases was settled exactly as prescribed in the guide, but it provided a frame of reference, so that all of the settlements were reasonably close to the optimum conditions outlined in the guide. What's more, each case settled provides valuable precedents for the future.

Each congregation that applies to the Joint Placement Commission for a hazzan, receives from us, together with a covering letter, a copy of the Guide. It cannot help but set the tone for the negotiations which will eventually follow with the successful candidate.

Does it, or will it solve all problems with all presidents, rabbis or congregations? No, no more than do the Ten Commandments. But it will work in most situations to a lesser or greater degree. And the more it works, the more respected it will be.

There is still another piece of good news which I would like to share with you.

You may recall that on several occasions in the past years, I made the point, that we will know that we have matured as professionals when hazzanut and Jewish music become part of the curricula of major universities and music schools. In my 27th Annual Report I suggested:

"I would be willing to stop commissioning Jewish music for ten years and take that money if we could establish one chair of Jewish music at a university. It's being done all the time in Judaic studies. Every university worthy of the name has, if not a department, at least one or two professors who teach Jewish subjects. It's not a dirty word anymore. Kids at college treat Jewish studies with reverence and respect and turn to Judaica studies with an entirely different attitude than that with which they treated it when they were students of a religious school.

"There is no reason why there should not be an elective course in Jewish music at Julliard or at Eastman or at Oberlin, or at other fine music schools."

I cautioned then:

"These things are not easy to achieve. They are not achieved overnight. They are part of a long, on-going process of growth and development. They cannot be achieved by heroic pronouncements by me or by anyone else once a year, as true as they might be. They cannot be achieved by each man here shaking his head and saying Amen."

Little did I imagine, at that time, that the seeds for such a development had already been planted and that the hope I expressed would come appreciably nearer to reality in so short a time, and because of a decision, not in high places, but in the hearts of several young students of the Cantors Institute.

As you may know, the curriculum of the Rabbinical School is now divided into four tracks. A student can train to be a congregational rabbi, an academic rabbi - one who plans to teach on the university level, a communal service rabbi, or a rabbi in Jewish education. In this way, over the years, rabbinic thought and insight will filter into the universities, the Jewish and secular community service organizations and into the Jewish educational system.

That there is in this, a great potential for good, both for the institutions these rabbis will serve and in raising the image of a rabbi in the eyes of the general community to a more universal level, cannot be denied.

Only two weeks ago, I learned, that students in the Cantors Institute have obviously been thinking along the same lines. one of the two young men who graduated this past Sunday, in applying for his membership in the Cantors Assembly, informed me that he did not plan, at this point, to take a pulpit, but instead would continue his studies in Jewish music and hazzanut on a post-graduate level. He might need a part-time or holiday position to help him financially, but his ultimate goal was to teach at the university level. And what's more, he added, a number of undergraduates were considering similar careers.

Should these students keep firm in their determination, in a few short years we will have a number of professionally trained hazzanim-academicians, ready to move on to the American campus. The possible benefits are considerable. The students they eventually will teach, will enter congregational life as Jews knowledgeable in Jewish music. If nothing else results, dayenu.

Students exposed to the beauty and excitement of Jewish music, may very well be attracted to attend the Cantors Institute and become hazzanim, thus enriching our recruitment program. If nothing else results, dayenu.

Increasing scholars will sooner or later increase scholarship, in a field where there is still altogether too little, dayenu.

If we put our minds to it, we could easily predict at least a half-dozen more ripple-effect benefits which such a program could bring us. But for the moment, we should be

pleased and proud, that there are students at the Cantors Institute, who already have broader visions of the cantorate than many of us dared dream of when we were their age. I, for one, look forward with great excitement and anticipation to the flowering of this development.

I know that all of this seems far removed from the nitty-gritty dollars and cents developments I touched on a few moments ago, but it is my firm conviction that this development, should it continue and flourish, will rank alongside of the founding of the Cantors Assembly and the establishment of the Cantors Institute as one of the great landmarks in the growth and development of the American cantorate in the 20th Century.

II.

Hazzanim do not function in a vacuum. We work among and for men and women of our time and place. Many of us become so preoccupied with the elemental challenges of survival as a professional, that we become desensitized to the nature of life all around us; to what is happening to the spirit and the minds of those whom we serve. Perhaps, if we took the time to understand them better, we might know better how to deal with the new problems, the new demands, the new ideas with which we are often confronted and which we are really not prepared to manage.

It was our hope that we might begin to deal with this problem in a reasonably scientific fashion at this convention. I hope that you found some benefit and meaning in Dr. Bloom's session yesterday morning, which focused on the psychological needs and drives of the hazzan, and that it will be equally worthwhile to spend a few moments here on the nature of the human condition in which hazzanim function.

We live in a world where change is not the slow evolutionary process it once was, but where it is a fact of daily life. Not only are we experiencing more change, but the rate of change, the speed with which we move from one idea to another, grows faster each moment and increases in an insane geometric progression. A major idea, a concept, a plan, a theory that may have remained in vogue and received general acceptance for decades in time gone by, comes on the scene, holds sway and disappears in less than three years.

It was not so long ago that most psychologists and psychiatrists proposed the idea that men underwent a sort of psychological menopause, and with it, an identity crisis, in their late forties and early fifties. A period during which they questioned the meaning and value of their careers, their goals, their marriages, their very lives. Today that phenomenon has moved down to the early 30's. By the time a man is 35, he seems to have run through at least one career, a life style, and a marriage and he is ready to embark on another.

Modern man is impatient and petulantly self-centered. Our time is characterized by a desire for personal satisfaction and the pervasive growing tendency to insulate ourselves against the demands of conscience and morality and the needs of those around us. We refuse to take the time to consider or become involved with moral complexities: we tend to deny the meaning of history and the relevance in our lives of the larger community of humanity outside ourselves.

We want easy answers to difficult questions! And we want the world to leave us alone: to share neither our sorrows nor our joys.

But life is really too complicated for that. Hence, the mad scramble for salvation by embracing Zen, Tai Chi, Yoga, Transcendental Meditation, acupuncture, bio-energetics, Est, hypnotism, Gestalt therapy, I'm OK - You're OK, Esalen, Values Clarification, vegetarianism, witchcraft, to say nothing of the exotic Eastern religions.

These are the tokens of the current American social and moral malaise and the American longing for magic. Change, growth, self realization - these are too large and too painful abstractions. You understand them and they become real only through a life-time of hard, lonely serious work during which the same inch of ground is fought over, argued over and rethought, time and time again. True wisdom and some sense of inner peace comes only with the recognition and acceptance of this hard-to-swallow truth.

But who wants bitter truth when we can have all the answers in one week-end therapy session?

You are probably asking yourselves, What has all of this to do with **Hazzanut**. Everything! This is the shape of the world in which we try to serve. If hazzanut has any rele-

vance in our lives, it is that it is a tool which can help man grapple with bitter truths, with his humaneness, with his weaknesses, with his mortality.

Among the hundreds of thousands of confused and yearning men and women who flock to one or another new "in" therapy, along with the additional thousands who would do so if they could, are the countless Americans who have given up on the God of Abraham, Isaac and Jacob. - These are your congregants and mine.

These are the people on whose behalf you and I are shlichei tzibbur. These are the people who now form the lay leadership of our congregations. These are the people who stay away from the services you and I lead. These are the people who sit on ritual committees and decide on questions of prayer and halakha. These are the people to whom we looked forward with such great anticipation a decade ago when we proudly pointed to statistics which seemed to indicate that this generation of American Jews would constitute the most highly educated and cultured community in our history. No less than 70% of synagogue members, in the last quarter of the 20th Century, will have earned, at least, a B.A. we were told. Synagogue professionals, we were cautioned, would have to improve their skills, their craft, their techniques, themselves, to be able to properly serve such elite congregations.

Now, the decade has passed and the statistics were correct. Membership rosters, in most viable congregations, blossom with BA's, MA's and with a goodly share of PhD's - to say nothing of doctors, lawyers, accountants, engineers and executives of all kinds. But the spirit of honest inquiry, the honest search for an understanding of the nature of life and man, the Jewish knowledge to match the secular education - for the most part are missing. The am ha-aretz parent of the PhD, at least, felt embarrassed by his lack of Jewish knowledge. His son tends to think little and care little about his lack of Yiddishkeit.

Yes, there are some young people, more in some congregations, fewer in others, who earnestly would like to lead authentically Jewish lives and they constitute a source of hope and promise for the future. To nurture this group and to add converts to it must be our chief concern.

III.

We can understand how all of the foregoing affects our lives and careers emotionally and economically. But what is the result of the interaction of these factors on the actual practice of hazzanut as we stand before the Amud? How does the world about us modify our behavior as shlichei tzibbur each Sabbath and holy day?

Here, too, there is change; fast-moving change. Fads, panaceas, experiments proliferate, gain temporary attention and die out as quickly as they arise.

Basically, what has changed is the nature of our lives as Jews, altered from predominately sacred-oriented to one largely secular. Jews, finally emancipated as never before, respond by affirming their Jewishness, openly and freely.

No more do we find closet Jews. It is no longer fashionable to change one's name. But are they better, more devout, more religiously oriented Jews than their predecessors? Probably not.

The mood of the American Jew is that it is OK to be Jewish, to like Jewish food, to be aware of major Jewish festivals: but to look upon their Jewishness much the same way as a Frenchman looks upon his French ancestry. The ties that bind the average Jew to his people are cultural, historic, nostalgic - ethnic in the purely secular sense. His Jewishness demands only acknowledgement - not commitment and certainly not discipline. Mesirat nefesh, hitlaavut, mitzvot - these concepts do not appear in his Jewish vocabulary.

Sorry to say, this applies not only to non-affiliated Jews, but to the great mass of synagogue Jews, as well. For the most part, they join and maintain their memberships for social, economic, nostalgic and identification purposes and not because it symbolizes and predicates a specific way of life.

SO, it is not strange that the service itself has become secularized. Its goals - what it seeks to do - have been radically altered. When the average American Jew goes to the synagogue it is not to refresh his soul, to renew his relationship with God or to rethink the meaning of his own life, but for social, economic, nostalgic and identification purposes.

Instead of symbolizing the Jew's surrender to an ancient Torah and to time-tested mitzvot, the service must now be turned around and serve new values and new standards. The attender - I cannot possibly call him a worshipper - or a davener - must, at all costs, not be disturbed by the ultimate questions that constantly beset our ancestors. He must be coddled. Only the most obvious, the most platitudinous, the most innocuous can be put before him. Judaism must be made jolly, merry, entertaining; it must not tax those already harried and troubled with questions of ultimate justice and morality.

And what is the result?

In the last decade we complained that our people were not "davening." In this decade the hazzan is being added to the company of non-daveners. To put it bluntly, hazzanim are heard less and less, doing what it once was considered their sacred duty to do: to lead their congregation to achieve sincere prayer.

Instead, they are becoming song-leaders, ruach-instigators, guitar-players, hand-clappers, Amen-sayers; in short, entertainers. Less and less, is heard of the sound of hazzanic chant: more and more, is heard (of) the rhymed and rhythmic word.

Rabbis, ritual committees and altogether too many hazzanim - particularly young hazzanim - feel no reluctance to depart from the matbeah shel tefillah and to improvise secular melodies to new, basically secular, words. Of these, the sacred-sounding secular words are even more insidious than the secular tunes. After awhile, there is something gross in welcoming the Sabbath with the hackneyed words of Hinei Mah Tov Uma Naim and allowing the beautiful and much more appropriate words of the psalms that constitute Kabbalat Shabbat die of neglect. I know that Hinei Mah Tov is also from the psalms. But the question here is of liturgical propriety: a question to which, unfortunately, we pay too little attention these days.

Search your own memories, colleagues. How do we make the choice between jingles and tefillah? How many of us, in the synagogue service, sacrifice kavanah for ruach, a hasidic hopkeh for hitlaavut, show business for shul business?

To me, the most crucial single decisions a hazzan must make as he stands at the Amud is the choice between artistry and sanctity, the choice between the popular and the proper, the choice between vus es paast far a hazz'n un vos es paast nit.

The infection that is eroding our calling comes from many sources. The most virulent, I believe, is that we live in the era of Camp Ramah Judaism. **Now**, please don't misquote me, or fail to hear me out. I believe in Ramah. My three children each spent at least five years as campers at Ramah. Two returned as counsellors. One made a Ramah Israel pilgrimage. But, as in all things, when we find a good thing we Jews try to milk it for all it is worth - and more.

The Ramah concept was a sound one. Why should kids waste two months each year cut off from Jewish life, study and practice? So, the Ramah camps came into being. And they succeeded - beyond the wildest expectations. One of the great by-products of this success was the intensely loyal friendships between kids from all over America that developed. One of the tokens of this closeness was the ruach that one felt at Ramah.

Somehow, we could not let it go at that. We forgot that camp ruach, like summer romances, rarely can be transplanted to the real world in which we live for the other ten months of the year.

Not everything about Ramah was perfect. Particularly bad, and often the subject of much discussion here, was the liturgical musical tradition which developed over the years. Now, maybe it was alright, in a camp setting, to sing the weekday amidah with the Shabbat nusah, but it undoubtedly would have been better to use the right nusah.

What was most destructive was the carryover into regular life. In camp, ruach might be more important than content: participation, even if haphazard and stumbling, more important than understanding.

But now, some 20 years later, we are meeting rabbis, congregants, and even hazzanim who have been raised on summer camp Judaism, who grew up on it, and have tried to make the camp spirit work in the real life situation in Cleveland or in Boston or in Rochester. So, we have a whole generation of Jews, who we hoped would provide us with informed leadership,

trying to live a Reader's Digest version of Jewish tradition, in which singing, dancing and ruach is raised to the status of halakha mi-Sinai, in which the Jewish professional is seen as a year-round camp counselor, guiding his flock through a constant round of camp-like religious services. Halakha, the Shulkhan Arukh is replaced by the eternal wisdom of the "Jewish Catalogue."

No, I am also not against joy, either in prayer or in life. But joy is a state of being that comes essentially from the enjoyment of what we are doing. It is not something super-imposed on a situation: it must arise from it. And I seriously doubt that it is reversible. I do not believe a super-imposed ruach can induce enjoyment and pleasure in what we are doing.

Faith, belief and the confidence one feels in attending to God's word and in the appreciation of His works, these caused the joy in the heart of the authentic hasid, even in the midst of sadness and death.

So, the introduction of neo-hasidic tunes, even those synthesized in Israel, does not take the place of understanding and commitment. Yet, you would be surprised at how many of us have made these synthetic liedlach cornerstones of the services we lead.

Then there was the havurah craze of the early 70's.

It was not so long ago that it was fashionable to admire the early havurot, small groups of young people clinging to the fellowships of camp and campus, afraid to confront the world outside. How the Jewish faddists oohed and aahed at the news, widely published in the national press, that one particularly pious havurah had discovered a new way to observe and celebrate the Sabbath. They scrapped the service and instead listened to recordings of Dvorak's "New World Symphony," showing neither overly developed Jewish nor musical tastes.

I attended a talk by a Ramah-graduate rabbi who had re-organized his already small congregation into a dozen havurot. He thrilled and titillated a large audience of Jews who should have known better, by telling us of his innovative ritual for celebrating Sukkot. The havurot gathered sheaves of wheat - actually they bought them, because none of them knew the least bit about growing or harvesting wheat - then they composed their own harvest songs and danced and sang around the sheaves, which they had set up in the parking lot.

And Jews bought it, and kids bought it with the resulting rash of so-called "creative services." Services of worship created by well-meaning kids who had few Jewish sources from which to draw on and filled in the empty spaces with the ageless wisdom of Simon and Garfunkel. But kids, being generally more perceptive than their elders, were not fooled for long. They soon realized that a session of folk singing or a hasidic hootenany, charming though they may be, do not a Jewish service make. The adults are still at it, trying to create a new worship fonn, from a casual mixture of z'mirot, psalm-quoting tunes and Israeli songs. And many of us are encouraging them, under the impression that "something is better than nothing." They remind me of the melamed in Sholom Aleichem's wonderful short story, "The Lottery Ticket," who wore only the wire frames of his glasses, the lenses having been lost or broken for years, in the same belief, that "it was better than nothing."

So much for the beauty of the make-it-up-as-you-go-along service. Maybe some people have lost the power to grasp abstract conceptions or ideas. Maybe we have been so poisoned by the TV image, that we can no longer deal with the printed word, or with the ideas they unfold. Can it possibly be, that in one generation, we have retrogressed so far and so fast?

IV.

What can be done? Can anything be done?

As an organization of hazzanim we must re-think our position on prayer, on changes in prayer styles, on what constitutes a service. Upon arriving at a set of standards on which most of us can agree, we must advocate and uphold these standards individually and collectively with all the resources we can command: but mostly by the way in which we practice our calling.

The hazzanic sound, the hazzanic word, dus hazzonish moil, if we love them, if we believe they are viable, relevant and serviceable prayer tools, must be uplifted and preserved.

No hazzan must ever utter a prayer or lead a service or chant a portion of the Tanach on a level that can be equaled by any layman. Yes, we must teach our congregants to pray,

to chant - even to lead a service, but not as hazzanim. There must be a difference - a sharp, clear demonstrable difference in how a skilled sheliah tzibbur functions and how a literate layman leads a minor service. Not for the purpose of self aggrandizement, although we must be prepared to face that charge, but because Jewish tradition has developed along these lines, has created standards for the competence of a sheliah tzibbur, because being a hazzan means being one who can touch the soul of his fellow man, because hazzanut is not a matter of the mechanical recitation of prescribed words, but a matter of exegesis, of inspiration, of the painstaking art of daily giving new meaning, new relevance to the ageless words of the Siddur. Because it is a sacred art, in the holiest sense of that word, and because only a skilled hazzan can make prayer understandable, moving and uplifting.

We must develop in ourselves, if we do not have it, and develop in our congregants who, for the most part, do not have it, a sense of kedushah about our work, a sense of purpose which goes beyond filling the hours of the service with pleasant sounds. From this sense of kedushah, can and must come a new standard of taste and discrimination, which will direct us to enthrall and to involve a congregation and not to entertain it.

This must mean more careful thought in the selection of what we choose to sing and how we plan to sing it and a clear understanding beforehand of what we hope to achieve by singing it.

There are forces in synagogue life which would like nothing better than for the hazzan to be the "entertainer" of the congregation. Being a good entertainer can be ego-satisfying and can even be profitable, but it also removes you from the circle of sanctity, from the concept of ministry, from the company of klei kodesh which we have tried so hard to enter.

In the life of this organization, as relatively short as it has been, we have been learning what most parents learn as soon as their children are old enough to make their own decisions. It is a bitter fact, that most children will not, or cannot, learn from the experience of their parents. Sadly, I find that the younger generation of members seems bent on succumbing to the same temptations that tempted so many of us in the chaotic years before 1947. In those days, it was com-

mercial radio that beckoned many hazzanim. Today, it's show business and opera.

We were finally convinced that it was unbecoming to use a hazzanic recitative to sell coffee, or a funeral parlor or a truss. We learned that if we were to opt for hazzanut as a ministry, we would have to forgo the glamour of a career in radio.

Today, we find, our younger men still being tempted by the same sirens

My young friends, if you want to go into opera, then go, with our blessings. But the Amud is the worst place to prepare for the opera. If you want to go into show-business, or the commercial concert world, go, but don't build up your act at Sisterhood or Men's Clubs meetings.

There is a difference between a lecture-recital of Jewish music given by an artistic hazzan, and a vaudeville act consisting of the same material but glamorized by lights, costumes and even by the presence of an attractive lady performer.

If you cannot see that difference you are in the wrong profession.

If we want to preserve hazzanut as a sacred calling, then we are going to need a renewed sense of dedication and a revitalized store of courage and conviction. Of course, it is difficult to fight the wave of vulgarity that is sweeping over us. Of course, we can only push so far and so hard, especially in times such as these. But it is my firm belief that we, ourselves, set the perspective from which others see us. If we want to survive, we must first be convinced for ourselves that our survival is crucial to the future of our people and our faith. Survival alone is not enough. We must survive as the depository and carriers of a certain tradition of prayer, service and education. We know very well what that tradition is. If it needs refurbishing, re-examination, reenforcement then let us make that the first order of our business.

Only after we are convinced that what we believe is right, can we hope to begin to convince others.

Above all, in whatever we sing, whatever our response to the undoubtedly crucial spiritual void in our present lives,

we must remember the admonition of Hillel: En moridin be-kodesh. We are not bidden to bring our level down to that of the least common denominator. On the contrary, it is our duty to raise our community's level at least to our own level, if not higher.

It is we who were created in God's image and not He in our image.

We face a crucial time and a critical test. I have full faith that the right, the decent and the authentic Will prevail. We have only to will it. And, has vehalilah, if we fail, let it not be for want of trying.

It is time for the Mashiah. Let us not be afraid of what might come through the door. Let us open our hearts and our minds and he will surely find his way into our lives.

REPORT OF THE NOMINATIONS COMMITTEE

The Chairman of the Nominations Committee, Moses J. Silverman, presented the following slate of Officers and members of the Executive Council. No other nominations having been presented, the entire slate was elected unanimously.

President: Michal Hammerman
Vice President: Kurt Silbermann
Secretary: Jacob Barkin
Treasurer: Ivan E. Perlman
Executive Vice President: Samuel Rosenbaum

The following were elected to three (3) year terms on the Executive Council

Mordecai Goldstein
Erno Grosz
Saul Hammerman
David Lefkowitz
Leon Lissek
Sidney Rabinowitz
Allen Stearns

In addition to the Chairman, the members of the Nominations Committee were:

Israel Barzak
Abraham Shapiro
Benjamin Siegel
Isaac Wall

PERSPECTIVE TWO

(Simultaneous session for wives of members only)

"Some Aspects of Life as the Wife of a Hazzan"

An attempt to articulate some of the special circumstances which may be a part of the life of the Hazzan's wife and family.

Chairperson: Ida R. Meisels

Speaker: Dr. Jack H. Bloom

Mrs. Meisels:

This morning's subject is one which concerns all of us because we are all wives of hazzanim and being a cantor's wife means being placed in a unique position. It carries with it honor and special privileges but also hazards and specific responsibilities. Unlike the average housewife who is married to a business man, a lawyer or an accountant, being married to a cantor means commanding a larger measure of prestige and respect from among the members of the congregation. He is the sheliach tzibbur of his congregation commanding the greatest admiration and often adulation from his worshippers. If he is an important and respected member of the community then his wife, too, must live up to the high professional standards he has set. She must be attuned to his interests and sympathetic to his commitments.

Of course, she should develop a full life of her own, but her involvement with her husband's activities must take priority. In the past, the cantor's wife was content to be a gracious hostess, presiding over a well-kept house and observing, of course, all the laws of kashrut. Unobtrusive, often staying in the background, she concentrated on raising a family and making a happy home for her husband. Today, with the advent of women's lib, the hazzante has become more involved with the activities of the synagogue and her community. Many wives, if their voices are good enough, sing in the choir. Some play the piano. Others become working members of the Sisterhood or play a major role in community activities, like Hadassah, Israel Bonds, etc.

All of these things are well and good. Herein lies the danger. This is the point where the frailties of man become more evident and personalities play an unhappy role. If the cantor's wife becomes too outspoken at Sisterhood meetings, let her beware the wrath of dissident Sisterhood ladies with their emotional spillover towards the cantor. If the hazzante

plays too dominant a role in community activities let her watch out for the jealousy of the rebbetzin who has not achieved the same level of accomplishment. If she permits herself to become involved in the politics of her congregation, let her beware of the resentment of the board members and particularly, the rabbi. If her attire, when she comes to the synagogue is not always modest and discreet, let her beware of the censorship of the traditionalist. If she should ever feel tempted to do something on the Sabbath, that is, in addition to attending services, for example, stopping in at a department store on Saturday afternoon, she can be sure that the heavens will tremble and open and all the orthodox souls of posterity will swallow her up into darkness.

Yes, there are many don'ts that a cantor's wife must observe. Don't ever fail to say hello to a congregant or she'll call you a snob. Don't offer your husband advice on matters of synagogue policy, or raises in salary, because since he's usually powerless to do anything about it, you will only increase his fretting and unhappiness. Don't ever offer any advice on temple politics to a board member because you will only be accused of meddling. Don't ever, ever make a disparaging remark about the rebbetzin. Little ears have big mouths and you will be consigned to herem forever. Don't make the mistake of thinking that you can stay away from services even if you do have a good reason. Your congregants will say, if you can do it, so can they. Don't gossip. Remember that a tight upper lip is the best way to retain friends. If you are involved in some temple activity that your husband is handling, like a choral group, or a rehearsal, refrain from making suggestions to him in public. Remember that at such times you are not a wife but a working member of a group. Don't ever urge your husband to tell the rabbi what he really thinks of him. It's the fastest way I know to lose your job. Did you ever hear of a worker telling his boss what he thinks of him and living to tell the tale. Remember that at all times the position of the rabbi and, therefore, the rebbetzin are paramount.

I cannot stress enough the importance of the relationship between the rabbi and the cantor and the rebbetzin and the hazzante. It is highly delicate and sensitive and fraught with much danger. This means that if they utter any remark about you or your husband which you think is unjustified, you must train yourself to smile blandly and absolutely refrain from responding. Nothing dies as quickly as a one-sided argument.

Am I discouraging you with this array of don'ts? At least the positive side of being a hazzante is most pleasant. Being a hazzante carries with it unusual privileges. Like being an honored guest at all important functions which take place in the synagogue which you must grace with charm and dignity. Being a hazzante implies that you are concerned with the welfare and interested in the health of all your congregants. Each one of whom looks upon you as a special friend and is doubly flattered, if you are a personal friend. Being a hazzante is often an open door to your own role as a civic leader, because by virtue of association with your husband, your name carries with it the additional aura of his position. Being a hazzante is an inducement to explore your own talents and develop them more fully, since a hazzante is expected to be above the ordinary, anyway. After all, being a hazzante means that your responsibility, at all times, is to raise the status of the cantor, your husband. So you see, it's not so bad.

Everyone here is married to a cantor and is managing to survive pretty well the difficulties of being a hazzante. I, myself, have been married to a cantor for 40 years. We have been affiliated with our present temple for 34 years. We are on the best of terms with our rabbi. So much so that we even spent the first Seder night with him at his home. But despite all of the don'ts, which I have enumerated before, I have managed to develop my own talents, to the point where I am a professional accompanist. I appear with my husband at concerts, throughout the country. I'm the music director of the Cleveland Hebrew Schools for the past 18 years, and I am composer-arranger of about 75 or more Hebrew and Yiddish songs. In addition, I am active in the community and as a matter of fact, will be chairperson next week of the city-wide luncheon for JNF. But remember, I am with my congregation 34 years. So you see, a Yid git zikh an eytze, and can learn to surmount any problems that arise.

Which brings me to the point of this morning's session. I am referring to our speaker, not to the problems, but as a man who solves problems. He is Dr. Jack H. Bloom, the Executive Director of the Psychotherapy Center in Fairfield, Conn. Dr. Bloom is a licensed psychologist who maintains a private practice in individual, marital and group psychotherapy. One of his particular interests is his concern for the psychology of the clergy and the problems they have, of living as clergy-

men, in the community. Today, he will also discuss the psychology of the clergyman's wife and her problems, in the synagogue and community. Dr. Bloom is also director of the Group Program, the Mid-Career Review Program, Central Conference of American Rabbis and conducts individual review programs for rabbis, where they evaluate and explore the sources of satisfaction and dis-satisfaction in their careers and how they can improve their future work and the quality of their lives. I hope that Dr. Bloom will help us to take a good look at ourselves also, and evaluate our positions, as well. Dr. Bloom, formerly served for ten years as rabbi of Congregation Beth El in Fairfield, Conn. and is now the president of the Gestalt Institute of Connecticut, past-president of the Greater Bridgeport Mental Health Council. He's on the board of various organizations in Bridgeport and among other activities, serves as consultant to the nursery school staff of the Jewish Community Center of Bridgeport, on Mental Health Aspects of education. I am very pleased to present to you, Dr. Jack H. Bloom.

Dr. Jack Bloom:

Thank you. What I am hoping for, this morning, is that we are going to have a little more time. After I finish speaking we will be able to open this up for some dialogue, questions and sharing between us and that will help me get more data from you and will help to take the discussion, where it will be more useful to you, than simply what I have to say.

Yesterday morning, I dealt with the fact that in terms of the personal life of the clergyman, symbolic exemplarhood, the clergyman being a walking, talking symbol, is probably the crucial factor that determines, not what his professional career is like, but more importantly for me, what his emotional, personal life is like. All of you who married hazzanim, sensed in some way (Mrs. Meisels outlined some of those ways), that in important ways your life as a clergyman's wife is somehow different than it would have been had you married a man who did almost anything else. The closest experience I've had with someone who reverberated to what it was like to be a clergyman's wife was, oddly enough, the wife of the first selectman of Fairfield, Conn. In my previous life, when I was the Rabbi of Congregation Beth El, I got to know the first selectman and his wife. He was present at

some affair recently at Congregation Beth El, of which my wife and I are now members, and I'm a board member, so that I can now torture the rabbi, Leon Waldman from Detroit, who used to be a camper of mine in Camp Ramah and is now my rabbi. When I was appointed to the Board, I told him, "Laibel, I'm going to give you a hard time." So he said, "why should you be different than the others?"

The only experience with someone else who had the experience, my wife had to share with Mary Sullivan, what it was like to be a first selectman's wife. Mary Sullivan started to share what it was like to have to go to all of these affairs, to have to smile, have to recognize people, do all that kind of thing and how sometimes she wished that her husband, who was the only Democrat elected in Fairfield, in probably two centuries, and has now been the first selectman for 17-18 years, winning every second year, how she sometimes wishes he would have stayed in the florist shop and never become a politician. Somehow you know, that having married a clergyman, your life is different than it would have been had you not married a clergyman.

To go to one extreme of the spectrum, there's a Reform rebbetzin who maintains, she says, "I married a man, not a rabbi. I am basically a woman and not a rebbetzin. If my husband gives me what I need as a woman, O.K." (I don't know quite what she's referring to.) "What he does as a rabbi is his business. What he does for me as a woman, is my business." That's one end of the spectrum and some wives of clergymen try to deal with it that way. But in no way, is it as simple as all that.

The other end of the spectrum might come from this description by a Christian author, in a Christian book, of what the minister's wife is supposed to be like. I'd like you to hear it, since it is the other end of the spectrum from the woman who said, "I married a man, not his career." Some of the things will reverberate from what you have already heard, from what your own life is:

"The ideal minister's wife means accepting his career, realizing that she has married, not only a man, but in a sense, the Church. She has chosen, whether she realizes it or not, a way of life, as well as a marriage mate. The way of life, involves her husband's belonging to the congrega-

tion, as well as to her and the children. If she fails to accept and to respect her husband's complete dedication to the ministry then jealousy and resentment will inevitably arise. She must come to accept that her husband is shared property and that she is to set an example for others, in church attendance and participation, in spiritual discernment and in radiant, contagious face."

Take a deep breath after that. When you said, "yes" and accepted the marriage ring, you also got into that, it is certainly a heavy enough burden. I think that the woman who thinks the first, that she married only a man, not the rabbi, or a man and not a hazzan, that she's mistaken. The woman who takes on the second definition has also taken on a burden that will be too hard to carry. Because there is one thing, that I believe, is true. When you've married a clergyman, you've kind of gotten more than you have bargained for. Someone shared yesterday, how you feel when you don't know that someone's been in the hospital, etc., etc., you haven't wished them well, haven't done the "cantorina" kind of thing, your husband gets demerits for that. When he does that, it's his professional job, to be the professional lover, he gets credits for that. The difficulty with the clergyman's wife is that she is expected to do that, but her credits and demerits are only secondary. She did not make that bargain with the congregation. She's expected to do that. If she gets some credits, it's nice, but it may not necessarily be what she bargained for. I think it's true, to some extent, that the clergyman's wife married both, the man and a symbol. What I want to deal with this morning is what the implications of being a symbol's wife are.

I don't think it matters very much, incidentally, what you do in the congregation. I don't think it matters very much whether you are a koch-lefel or you stay out of it. The fact of the matter is, that being married to a walking, talking symbol of Jewish life, is going to have an affect on your marriage and on your family. There are two major areas that are intertwined in causing this affect. Number one, the fact that your husband is expected to be a public symbol of a special, caring, loving man and that he is expected, in terms of his symbolic exemplarhood, that a special relationship exists with you and his family. The other side of that, intertwined in my thinking in that, for the clergyman himself, for the

clergyman and his wife and for the clergyman, his wife and his family, the gap between public and private, the boundary between public and private, is a very dangerous, hard boundary to protect. There is a sociologist by the name of Irving Gopman, who speaks about backstage areas, that it's what happens in the backstage area, in which people can let their hair down, what happens in the kitchen in Grossinger's as they prepare my lox and onions omlet, they say, that guy out there is impossible, he's been bugging me, it's impossible, how can I deal with the people at that table, the people at this table are impossible. That goes on in the backstage area. But when they come out, they are all smiles, because that's the front stage area and we expect that. As long as they come out and smile at us, give us the service, do it fast, we're fine.

For the clergyman, his wife and family, the backstage area is a very vulnerable area. It's one that you can try to protect.

To some extent, the gap between public and private almost doesn't exist. If there is any kind of third party present, whatever you do, becomes virtually in the public domain and part of that whole symbolic exemplarhood thing. So that a lot of things, which in an ordinary marriage would be considered private, between husband and wife and family, are for you, public issues and that puts extra pressure into the marriage, extra tension, things that have to be dealt with, no way around them.

Let me give you some examples from the research that I did. Some of them will ring bells, some will not. In this case, I worked with rabbis but I think it applies as well to other clergymen and their wives.

One rabbi said, "my wife does not keep kosher outside the home. She would love not to keep kosher inside the home. I do keep kosher inside the home and at one time it was a great issue between us. I felt very guilty about it" (rabbi talking) and I said, "what are people going to say about it. I was very tormented about the decision of my wife not to keep kosher. As a matter of fact, I accepted it as a personal failure. If I could not convince her, how could I convince others. Saying I'm only human doesn't help very much. There are certain standards of religious behavior that a congregation expects not only of the rabbi, but of the rabbi's family. I have to

maintain a Jewish home and a Jewish lifestyle."

That's in one area. All I am saying in these examples, is that for the relationship between the clergyman and his wife, since he stands for certain ideas, other things are going to be tossed into the marital pot, which are not tossed into the marital pot, in almost any other relationship. You mentioned clothes. One rabbi reports to me: "We had a whole big thing in this congregation (this had to be 3-4 years ago) because of the fact that my wife wears pantsuits, on Shabbes morning. My religious committee had taken a position against it. They printed an article, in the synagogue bulletin, and I had to go and print a retraction. That she was, at least, coming to shul, but the fact that what she wore became an issue publicly, meant that her private life was no longer private, simply because she happened to be married to the rabbi. What she did became a public issue, put into print in the congregation, everyone read between the lines, and the religious committee wrote one policy and the rabbi had to write a retraction and that again goes into the marital pot and changes what happens."

My own rebbetzin who (it's interesting how I noted since I am not in the pulpit any more--it's a peculiar thing because I found myself responding like a layman. It's very weird. Shame on me. If you ever happen to change positions, it will happen with you. It's a very weird kind of feeling. I have to say to myself, "Bloom, keep your mouth shut.") I know that my rebbetzin, who comes to shul late, comes in jeans and I notice it. That's all I'm saying. I don't have any objections. I love her. She's a nice gal. I notice it.

I am saying that if anyone else did that, it would be a private matter. It would not be a public matter. It would not reflect on the husband, it would not become an issue. With her, it's a public matter. That becomes a major area of conflict--the fact that you are intertwined with your husband, in terms of his symbolic role and that to some extent, laymen do expect the clergyman's family to behave in a certain way, because that family is seen as an exemplar family. There is no way that you can deal with it. You have to deal with it one way or another. I'm not going to tell you how to deal with it--that I can't do. I will tell you some things I think about it, but you are going to have to deal with that kind of thing.

Another rabbi said (and you tell me in what other family this would be an issue): My children ride their bicycles on Shabbat and I don't mind. I do know that in some communities (from my colleagues) that children have sometimes been criticized, or the rabbi has been criticized, for having the children do something on Shabbat. I have not been confronted with this, although my children do ride their bicycles on Shabbat. Although, if they were teenagers or adults, it would be something where that would cause public comment. But none of this is bothering me. He's lucky he's in a congregation where nothing is bothering him, but he's talking about it and no other man, no other family, would have to be discussing that issue, if they decide to let their kids ride, or to decide not to let their kids ride. But that their kids' riding is a public issue, only to the clergyman. Then he comments how nicely his wife fits into the community and goes on to talk how she does and behaves appropriately, so that there is not any public thing. It may not be bothering him, but there is nobody else who would talk about that. No one else would raise that kind of issue.

That is input into that marital relationship. It means that that husband and wife have to deal with that: that the family have to deal with that. As I mentioned yesterday, it's really in this profession that the clergyman's public image and symbolhood is a hostage to what his wife and his family do. The crucial part of those expectations is, that how the clergyman relates to his wife and how the clergyman relates to his family, and that they have an exemplary relationship and that relationship with his family is exemplary, are part of the issue. At any point, the extent to which you and your husband keep in mind what the congregation is going to think about your behavior is going to be an issue that you are going to have to deal with. There is reality, the fact that the congregation does measure your behavior--no way around that. You and your husband are going to have to deal with that on some level, and are going to have to work something out. I have a hunch that your position is more stretchable than you think it is, but it is an issue that you are going to have to deal with.

It really doesn't matter what the decision is. Not all wives have to deal with these issues. Not all families do deal with these kinds of things. The kid who wants to go to the basketball game Friday night, you can't say that it's not an issue. It is an issue. A part of the thing that the exemplar's family is a hostage to what his kids and wife do.

Let me get on to a couple of other areas. The only way that you ultimately measure the success of your state of exemplarhood is not by how a man is in the pulpit but how he is in private. Therefore, what you do in private becomes the ultimate measuring. People are always curious about that. What happens in the bedroom, in the kitchen of your house (by the bedroom, I mean in terms of the talk that goes on) what happens, that becomes the ultimate measure of whether a person is really sensitive, really caring, really loving.

Some of the other areas where being a clergyman's wife affects you. I want to tell a story to begin it: For ten years in the congregation, my wife and I had the following conversation, maybe twenty times a year: We'd come home on a Saturday night, we'd been out with another couple. At that time, we considered ourselves young couples. We'd say, "Aren't they nice? We had a lovely time, tonight. Do you think they could be our friends?" Twenty times a year we said the same. Those couples never got angry at us, continued to treat us with respect. We love you rabbi, you're great with the kids, it was a great talk, but they never became our friends. I'm thinking of one couple, Lenny and Marcia Meyers, from Providence. We met with them fairly often during the ten years. Could they be friends? When we left the pulpit and when we got back from Israel, we became friends with Lenny and Marcia. We asked them, "During those ten years we thought you could be our friends, but it never happened." They leveled with us. They said, "We never invited you on a Saturday night because we thought you would be a wet blanket on the party." They didn't invite me Saturday night because they thought I might be a wet blanket on the party even though I would be less of a wet blanket probably, but they thought, it didn't matter who I was, what I did. The fact of the matter is that when I didn't get invited, Meryl also didn't get invited. The same kind of shifting of gears that happens with baalebatim, happens with the hazzante as well as the rebbeztzin. That sense of being set apart, of being people who are other and different in the community, that is a reality and I don't think you're going to be able to break that reality. You may be able to find friends outside of the congregation. My experience is that this is a reality of congregational life. A lot of our Jews form friendships in the congregation. That's how they happen to join congregation A instead of congregation B. For you, every friendship in the congregation is a semi-professional one. You are the professional friend.

That is what gives you access, as Mrs. Meisels said, it's also what keeps you apart. You are also expected to go to a lot of congregational functions. That cuts down your options of what to do, Saturday night. It may be that you worked out something with that but you also do pay a price for that. You are a semi-professional friend and that is very different from being a friend and having the choices that other people have.

Another factor that is different for clergymen's wives than for any others is the fact that your husband works when others are off. You are out of sync with the rest of society. Your husband works when others are relaxing. For me, going to shul now, is what I do Shabbes morning to relax. If I don't go to shul, it's also O.K. I go, but Leibel is working Shabbes morning. The fact that your husband's work is other people's recreation has a profound effect on your own life.. If, weekends and evenings, if you are working at a regular profession, and you have your own career, it means essentially that when you are available, he's not. Even when you don't have your own profession, it means that at those times when kids are around, he is not available. Daddy is gone, husband is out to a meeting and for me, now, I can decide--do I go to the board meeting or do I not go. The rabbi doesn't have that option. The hazzan also--he works while others are relaxing. That becomes hard to do, to live when your husband is gone so much of the time, especially the time when other husbands and fathers are around. That may account for the fact that a lot of people in this profession become synagogue devotees because if you are a kochlefel, I don't mean that in a negative sense, then you are also working at the same time. That can sometimes work out. That's fine for those women for whom that's a comfortable, a good spot to be: the semi-professional, active in the shul, also working on Sunday morning, or at other times. That sometimes works out very well and is quite understandable. That happens to therapists, too. A lot of therapists have night hours and a lot of wives end up working with the husbands doing couples therapy--the one good way of being with the husband and sharing the life. I don't like that but others do.

Then you have the problem when something in the family of the synagogue, which is your husband's mistress, to some extent, something happens in that family which interferes with your family. When you have a picnic and they have a funeral. When you have a Sunday off and you want to go to

New York, or some place, and there's a wedding--somebody else's personal thing. He's a member of your family but he's also some kind of extra familial member of another family. Therefore, they expect him there. "After all, Hazzan, you "bar-mitzvahed" me, you were at my bris--how could you not be at my wedding!" The fact that you want to go to your own family thing that day, or do something with your own family, you have to learn to work around that. That also puts strain and another issue into the pot.

The next one you're not going to like. It's absolutely true. The fact of the matter is, and you're going to argue with this, that no matter how long you are in a community, if you are a professional, or a professional's wife, the professional's family, you do not belong in that community: you do not really have roots in that community. I can document that with some very painful stories--you do not really have roots in that community. I did not really become part of Fairfield and Bridgeport all the ten years I was there. I did not really belong there, until I was outside being a rabbi and became, functionally from their point of view, a layman. Now, all of a sudden, I am part of that community. When you are hired, when your husband is hired to be in one of those paid positions, you are in the community, you are not of it.

There are some very painful stories, some that people here can kind of attest to--of rebbeztin widows, where the husband has died, and it becomes very clear, that the remaining partner is not part of the community. That is painful.

A very interesting thing occurs in the rabbinate. I will share this with you. I don't know if it is true with your husbands, but the data I have from the rabbinate shows that for rabbis, their closest friends are and remain people from whom they are separated by great distance. People with whom they went to school. I can even let my hair down with Joel Braiman, who some of you know. He's two hours away from me. I see Joel very seldom. He remains a close friend over the years. There is Mordy Kutnour who lives in Israel--a good friend of mine, from the Seminary. He remains a close friend. That is not true in any other profession. You will not hear any lawyer, any doctor, any engineer saying that "my truly close friend is someone who has been in Phoenix, Arizona for the last ten years." That is an anomaly and I bet that for your husbands and yourselves, the people with whom you can let your hair down most easily are other hazzanim, other

hazzantes. That is most unusual. That is evidence of the fact that we really do never belong. That's a real problem. A member is a member. Whether you pay dues or not is not the issue. you are not a member of that congregation or that community.

The fourth, is what I call, your loyalty is always on view. When we need a shrink in the family to do family therapy with us, the family never suggests, "Daddy, why don't you do family therapy with us?" We say, "who can we get to work out the issues going on between me and my little one, or my two daughters?" No doctor's wife or doctor's family go to their father for treatment. Unheard of. We say that a man, who is his own lawyer, is a damn fool. The only profession in which you, as the wife of a clergyman, are expected to get your religious services from the man who is your husband is really the clergyman's wife. What would happen if you started to go instead of to your own shul, if you decided, I want to be a religious Jewess and I want to have someone else as my rabbi, someone else as my hazzan, and you decided to go to the other shul? There would be hell to pay. Yet, this is the only profession in which people do not understand that one does not take care of those kinds of spiritual needs, or medical needs, or psychological needs within the family. One of the rabbis in my program, it's beyond our conception that it should be done, said, that one of the reasons that he left some town that he was in, is that he wouldn't have his daughter go to his own synagogue's religious school. They lived out of town and he was in Hillel, when he became the rabbi, there: So they lived out of the community and wouldn't move. He built his own home and when the time came for religious school, he wouldn't take his daughter to the religious school in his synagogue, because he wanted that separation a long time ago. Could you imagine that, incidentally? If you have a day school, yes, or a community school, but if you had a synagogue school in your congregation and you decided that Congregation Rodfei Momon had a better synagogue school, you could not send your kid there. Almost impossible. Look what happened to him.

"I sent her to another Hebrew school, which was also equal distance. A year before we left, someone found out and raised all hell. They came to the board meeting and said it wasn't good for the rabbi's business. I had some furious battles and told them I would not countenance anyone telling me where to send my child to school. But they were afraid of

the image. If it's not good for the rabbi's daughter, it's not good for us, too. I have nothing to do with that. My life is my life and if you don't like it, it's tough."

But, of course, he left his job.

Those are some of the problems. You may know others. I want to leave you with a couple of words of reassurance--a couple of redeeming features. Remember, that the laymen are very interested in preserving your husband in his symbolic role. They will stretch a lot for that. You probably have a lot more flexibility than you imagine you have. You have to test those limits. But you have a lot more flexibility than you imagine you have. I want to say something that may sound like a woman's libber, and I am all for that, which is, that to the degree you carve your own life out, whether that be a life in conjunction with your husband, or a life separate from your husband's and the degree to which you are able to work that out with your husbands, having your own life, that you are not just adjunct to him, you will be able to get satisfactions in other things and to separate yourself in that sense from that symbolic role. You may not take that choice. You may say, I am more comfortable being the hazzante rather than having my own career, profession, work, etc. If you do do that, even in that role, you probably have more flexibility than you imagine.

I said the same thing to your husbands, yesterday. Not being Number One has its tremendous negative frustrations and I hear it all the time. The amount of energy that goes, in this convention, to talking about the rabbis, I can understand. But that represents enormous emotional energy on that one subject which seems never to get resolved and goes on and on. In some way, the national Jewish organizations, the Cantors Assembly, the Rabbinical Assembly have to take a look at that. That's a waste of energy, a waste of manpower, a waste of resources.

QUESTIONS AND ANSWERS:

Woman from floor:

Every person has a personality. We can control our own personalities and we must at all times. We can't control our children, our husbands, but ourselves. Every congregation has a personality. I feel the groundwork that you lay when you come at first, is what carries you through the rest of the tenure at that congregation. So, you must be very careful to make your own habits, your own groundwork and stick to it. Do not let anybody lead you around. I am a cantor's wife for the last 28 years. We have quite an active life and I wouldn't go into that. I also want to comment--whatever you decide is good for you, you must stick to that. My child walks past the congregation for the last five years, goes to the Young Israel, nothing wrong with it. He has a life, he's the most important thing in my life. My congregation, they must feel something, but it has never bothered me. Again, and again, I cannot stress it strongly enough, from what you describe, and it's true, if ever a hazzante should decide to lead the life of a complete hazzante we should get, at least, \$10,000, to start with. Personally, I have been involved in working for many years, until recently. I am a social worker and I am looking for work. I've worked as a volunteer for the last 25 years. Recently, I got tired of it and I can't find a job. But the last ten years I was adult education chairman of the South Shore Branch. I gave it up and gave it to a rebbezsin who is doing a beautiful job. What I decided, the last couple of years, is to do what I want, when I wanted, join the program that makes me comfortable. I've put in fourteen years in this congregation doing volunteer work. Now I am without portfolio. I do only what I enjoy. You could either learn from me, or do your own thing. But believe me, be yourself. Even if you please everybody and you don't please yourself, you are still nothing.

Dr. Bloom.

I think that's great, fantastic. The only thing you do have to consider as you do that, you are putting stuff into the pot. What I am saying is that no other family would have to think, if their kid went to Young Israel, that that might be an issue. You've worked it through, you've solved it. You've said, my kid is going to do what he wants to do, that's fine. With your experience, you probably haven't learned anything new today. That's fine too.

Sylvia Karpo, Philadelphia:

I would like to make a comment on your last statement about being Number Two. I disagree with that wholeheartedly. I'd like to say why. I think that you set your own pace as a cantor and as a hazzante, depending on you. If you are a secure individual, and if you have confidence in what you do, you will never be Number Two. I don't think there is such a thing as Number One and Number Two. I have a young lady sitting next to me, who is now married to a cantor, whose parents are members of our congregation and whose husband's parents are members of our congregation. I think she will bear me out. In our congregation, perhaps we have a very unique situation, where possibly, the cantor is Number One and the rabbi is Number Two. But we do not look at it, in that sense. It depends on you--how you conduct yourself. If you are secure in what you are doing, the rabbi can hock from today until tomorrow, it really will not mean a thing. If you are able to get up there, not only as a hazzan, how good you are, but as an individual, how friendly you are, how diplomatic you are and everything that surrounds you, you will never be Number Two. I don't buy that at all. I am not saying that strictly as a cantor's wife. I want to be more objective. I would like to put myself in a position as a layman and think how I would feel. I honestly do feel it--if you can look at your hazzan and respect him because he knows what he is, he knows where he is going and he knows what he is. He's no Number Two.

Someone else from the floor brings up following point:

You told us that in your situation, possibly, the cantor has more power than the rabbi. That's a situation which doesn't exist in other congregations. I don't think you realize what cantors in other congregations have to contend with and how they have to conduct themselves. It's an entirely different situation.

Dr. Bloom:

I think the fact of the matter is that it is very important for each of us that we feel that we are Number One and that we are important and that the world was created for my sake. I don't disagree. You have to feel that. I have to feel that about myself and I hope your husbands feel that about themselves. The fact of the matter is, in terms of synagogue power and politics today, it is not accidental that

new rabbinical students get paid higher salaries than do cantorial students and that in terms of the power apex of the congregation, the fact is, that your husband is not Number One. He may be talented, he may be brilliant, he may be a wonderful human being. In terms of the power structure that's not so.

Could we limit it to questions?

Mona Greenbaum, Oak Park, Michigan:

Despite the fact that one is able to make friends and close friends among the congregation, there is still a desperate need for someone to confide in, to pour out one's heart-- a sister, mother.

Dr. Bloom:

The only way that I think that can be dealt with in a congregational setting, to some extent what the CCAR is trying to do for its rabbis now. It's very important and ought to be done by the Conservative Movement for its rabbis and its cantors. There's no reason why this cannot be done for its cantors as well; to create support groups of local clergymen. It doesn't always have to be Jews necessarily (not to talk about Jewish-Christian issues) but to talk about human issues and to cut down those kinds of barriers so that friendships can be created among clergy groups.

Mrs Greenbaum:

When we came to Oak Park, we were the first new young cantor to come, in about twenty years. All of the others were, like in my father's generation--not one of them, or the rabbis, invited us, called us. All the years we've been there, when they plan things, they leave my husband out.

Mrs. Meisels:

People do have a lot of things that bother them. Isolation is one important thing and hard to overcome.

Mrs Belfer:

I want to take issue with you. My husband says I was a woman's libber before it became fashionable. I've had an

aliyah... terribly strong words against every woman, whether she's a cantor's wife or not. . .separate thing. I have a separate thing.

DE Bloom:

I didn't say that. You shut your ears half way through. I said that was one way to go, not the only way.

Mrs Belfer:

I think that as a woman, and as somebody's wife, we have a tendency... to forget two things, which I think is one of the reasons our kids and all of the other problems come. A little bit of discipline and a little bit of wisdom pays off. The business of going to shul in blue jeans perhaps could go under either being wise or disciplined or I'd like to use the word respect. If my husband, at home, would let me know that he is a little upset with the way I look in shul, if he has to look at me while he is singing, it doesn't kill me to come so I don't upset him. If I want to sit in the backyard and upset him, then he doesn't have to look at me. I think, there's a little too much of this forgetting. I'm talking about children too. The reason kids do what they do is because they grow up with no discipline. There's nothing so terrible to tell your kid that if she wants to come to shul, come like a decent lady. If you don't want to come and please your father, stay home. It's not so bad to say, "no" to a kid sometime.

Dr Bloom:

I sense that at one point, in what I said, people shut their ears to hearing other things. The only thing I am saying is when the clergyman's wife shows up, however she's dressed, if it were another wife, it would not be an issue for public concern. Incidentally, there's a lot of data for that. It becomes an issue with that woman. It does not become an issue in terms of that family and the public image of the male. It becomes an issue for that woman to take up with other women, with other men, if someone says that. There's a lot of evidence for that. That is a reality. I am not saying it is good or bad at this point.

Mrs. Meisels:

I don't mean to explain what Dr. Bloom said but we all live in a glass house. It makes no difference whether you are a rabbi's wife or a cantor's wife. In Cleveland, we have a rabbi's wife who comes to services in high boots, breeches and very, very, mod clothes. The whole city, members of the congregation or not, talks about her. You have to be discreet. There are certain limitations.

Mrs. Goodfriend:

Coming from a southern city, Atlanta, where if they don't know you, they don't trust you, coming as a Litvak, with an accent from a different part of the world, was a double problem. Stepping into a synagogue where the rabbi has been for 48 years, God bless him, he's a wonderful man. We have two rabbis, two rebbetzins. My husband is more active with those rabbis in the community and so am I. I don't look for who is first, who is second. My husband is respected for the job he does and I won't put my husband second to anybody. To me, he's first. I get along very well with my rebbetzen. Women come in slacks, to the synagogue. Our rabbi made it very clear--this is the House of God, you dress with respect. The other thing: In the Sisterhood, I do not volunteer to do any work, unless they ask me. I do go to all Board Meetings. I try to make it a point to show interest in my Sisterhood, not because my husband makes a living, but because I am a Jewish woman who takes an interest in my religion. I am not pleasing anybody, as Dr. Bloom said. I don't have the social life Saturday night as I would want to, but it is part of my bread and butter. That's how I look at it and that's how I cope with it. As far as my children-- I have a married son. There was a time in his senior year in high school, in Atlanta, he told me that in the choir they would be singing Christmas carols in a shopping center. I said no son of mine is going to sing Christmas carols. My second son came to me when he was twenty years old. He said, I cannot live your life or Daddy's life. I have to live a life of my own. I have to drive on Shabbes in order to keep up with my friends. I am not asking you. Out of respect, I want you to know I am not doing this behind your back. I accepted it. There was no discussion about it. He has a music group and is part of it. He told all of the people, do not introduce me as Cantor Goodfriend's son. I am David Goodfriend and if you don't like it, I am not going to play with the group. No questions. If the community likes it or not.

I couldn't care less. As long as I know that I am right within myself and right with my God, that's all I care about. Don't antagonize... don't gossip.

Dr Bloom:

I want to add one sentence with respect to what you have done. The only thing I want you to take a look at, apparently I've touched on some very sensitive nerves, is that everything you've said is a response, your way of dealing with what those realities are. I have no objections to how you deal with them. Each person is going to deal with them in her way. That's fine. If you deal with them in a way that provides you strength and satisfaction, that's great. The only thing that I think is important is not to lose sight of the fact that you are responding to a series of difficulties, as a matter of fact, that another professional's wife would not have to respond to.

Another woman:

One of the things we are very sensitive about is being called Number Two.

Dr Bloom:

On that, I am going to be adamant. That is sad. The way you deal with that is important.

Mrs. Meisels:

May I add, I feel there are two ways in which we can certainly be Number One. Number One is the fact that we are married to a cantor and we should always try, whatever we do, to elevate the status, the position of the cantor. The second is, who is there, besides us, I'm sure there are people besides us, but who more than us, is entitled to be in the forefront, to encourage the playing of Jewish music, the performance of Jewish music. There are people who have Tuesday afternoon music clubs, etc. It's the Jewish music area where we can really make our contribution. We should go to different programs and ask that this music be put on--it doesn't have to be cantorial music. You should be identified with your husband's profession in that way.

Dr. Bloom:

I want to strike a difference in my perception, the first time at a cantor's convention. I've been at rabbinical conventions before. I want you to know something again. I don't think that denying the reality of where your husband is in the power structure of the congregation, is wise. You may deal with it the way Ida said, which is great. And the extent to which your husband carves out that musical area, you help him do that, is tremendously important. But I don't think it's going to be useful to you with powerful speeches, with roars of approval, to deny the reality. That in the power structure of the synagogue, your husband' is not Number One. That is the reality. One of the tests of that is the amount of energy that I hear in the two days I am here, the amount of talk that goes on about rabbis. Let me tell you, at the Rabbinical Assembly convention, the cantor is a small bone in the rabbi's throat. He is not a large steer-size or cow-sized bone, the way I hear it, in this convention. That is a reaction to - you don't hear rabbis talking, incidentally, and I want you to know this, I am not praising them or anything else. You do not hear them talking with the same energy and involvement of how they relate to their cantors or cantors' wives. Some of them couldn't care less. That's sad, tragic, because the cantor and the cantor's wife are a tremendous resource for friendship, for support, for working together and those kinds of things. That's a tragedy. Don't get me wrong. It's a tragedy that the rabbi and cantor are traditionally pitted against each other. It's an anomaly when you get on well together. But they do not spend the energy talking about the hazzanim that the hazzanim spend talking about the rabbi. That's a reflection of the reality. That's a sad one, a tragic one, but right now it's a true one in the political situation. Denial of that will not do you much good in the long run.

Woman from Brooklyn:

I think that the problem is something that I find created, not from my rabbi, not from the cantor, but from the congregation. I find that although my husband and I are treated with respect and with love, the rabbi is given the aura of Number one. When someone falls ill, you're the last one to hear of it. When there's a funeral that does not involve my husband, when it's the mother of a congregant who had her own rabbi and cantor, we don't hear of it until we

get a postcard. How do we start to educate the young people, who are now coming up, so that the cantor and rabbi can be seen as one?

Dr. Bloom:

Are you sure you want that? For people who want to move in that direction, that's fine. I want you to know that with that aura also goes problems. If you decide, if someone decides to move in that direction, that's O.K., but with that aura there are also problems.

Mrs. Meisels:

I think you should be realistic. The synagogue in the United States today is approaching that form of state where the rabbi is considered akin to, pope. L'havdil, of course. You are the one who said that you haven't spoken to your rabbi's wife for eight years, be careful. I want you to know that my husband has been president of the Cantors Assembly for a number of years, during the course of which, many hazzanim came to him and wept on his shoulder. I'm glad that you have a good situation, but I would hazard a guess and say that 75-85% of hazzanim do have gripes. It's only human when you are that much associated in the pulpit: it's a question of personalities. When it comes to the power structure, if it comes to a battle as to who is first, the rabbi will win out because in the mind of the American Jew, the rabbi is Number One.

From the floor:

I'm from Utica, a small town in upstate New York; a very, very goyishe town. It has it's advantages, of course. On the other hand, it's very, very lonely. The only people that I really have to be friends with, have something in common with us, similar backgrounds, aspirations, standards and values, are the Jews in our congregation. Those are the very people that we have difficulty relating to, because of shifting gears, etc. What I want to know is this: the situation where you counsel, where you bring in groups of clergymen, regardless of their religious background--I would find it hard to believe, that by getting together with the gentile clergymen in my area, I would get a feeling and the answers to the questions that I have. I don't want to know what the Protestant minister's wife feels about pre-marital birth control.

I want to know what my peer group, my Jewish friends with girls the same age as my daughter feel.

Dr. Bloom:

In some ways, I'm aware that when we've gone to the homes. I'm in a group of Protestant clergymen. We've been meeting every Wednesday morning for three years. We don't really work on supervision. The most important work that we've done is a kind of sharing with one another. They reverberate instantly to what the experiences are of being a pulpit clergyman. They know the loneliness. They told me one story this week of what it's like for them to be in the bathroom. As soon as a layman walks in and spots that it's a clergyman, he turns around and walks out. I don't know if you've had that experience but they have had the experience regularly. They respond when they are with other clergymen. The fact that we're all subject to the pressures, isolation and loneliness of the pulpit clergy, they respond differently. I'm aware that when I'm at their house, there is an openness. It may not be with all Protestant clergy. Halevai it should be Jewish clergy who could get together. I don't know if there are enough, in Utica, to do that but certainly a working out should be possible. You have to understand something--if you get Jewish clergy together, in a town like Philadelphia, you will have enough of an assortment where you can find somebody. But it's pot luck to assume that the rabbi and his wife and the cantor and his wife are going to be friends simply because they are Jewish clergy. They share a lot. But halevai they could get a group together of husbands and wives, or just wives and just husbands, to get into that kind of sharing--heh, "What do you do for your daughter?" The people in your congregation won't share that. I find that in many ways the Protestant clergy, the liberal ones among them, do tend to share a lot of that stuff--that isolation, that loneliness. I'm not suggesting that it's the way but that isolation and loneliness is a killer.

Dr Bloom comments to a speaker from the floor:

A very important problem. The only thing I can say to that, if you gave me a million dollars and the power to do what I could do, what I would do is get clergy families together. I would work very hard in trying to open up the lines between children and parents, as I would do with any other family, and get them to talk about those resentments,

what it's like for the father and mother, to really see for the kids what it's like to be children of clergymen. For them to appreciate what the dilemma is for the parents. I am much more understanding of my father now than I was when I was 14 or 19. It's amazing how wise he has grown over the years. There is really no one solution for that. The attempt to keep the lines open, to hear what the feelings are on both sides, not only for the parents to hear what the kids are feeling. I think it's important for kids to hear what it's like for daddy to be called away for a funeral when there's something going on in the family and how daddy covers those feelings, hides them, etc. That's not an answer or a prescription, but if the national organizations could help us do that, it would be tremendously valuable. Just to open up.

Woman from floor:

We had a board meeting at the end of the summer last year. The president said, "Is there any new business?" I raised my hand. This is an idea that has been in my mind for years. It so happens that the Women's League came out with a statement, before this, that they should have a Rosh Hodesh group. I got up at this meeting and said it would be a wonderful idea if we had a Rosh Hodesh in our Sisterhood. She said, "fine, how about writing a letter to the congregation, telling them all about it?" I did, I outlined it, I ran it for one year, meeting once a year, in individual homes, we discussed Jewish culture. I found there was a crying need for Jewish women to build their backgrounds on Jewish culture. The average woman does not know anything about her culture. I take things from the beginning. The first thing I speak about is the Jewish calendar. From the Jewish calendar, we went to the Sabbath. From the Sabbath, to the different holidays. Then I said to myself, "I must bring in things that the average woman would be interested in." So I took up the idea of cooking, how we came about making kugel, fish. I aroused their interest and now the women are so curious to find out about their own culture that they are asking me to continue another year. It's a wonderful idea for Jewish women to get together, to have a rapport with them, socialize with them--there's an interest and you get to know one another very well.

Mrs. Meisels:

That's a very constructive suggestion.

Woman from floor:

I am a new cantor's wife. How shall I address my husband in public?

Dr. Bloom:

Let me tell you what my experience has been over the years. That's something for you and him to work out. It didn't make any difference, as a matter of fact, what people called me. If your husband decides that he wants to be known as Hazzan . . . to everybody, O.K. I didn't put out what I wanted to be called. There were people who called me by my first name and added to it, Rabbi Jack. On the phone, Rabbi became my first name. People would say is Rabbi there? as if I didn't have any name. A lot of clergymen lose their first name. I don't think it makes any difference. They're going to do what's comfortable to them. If you want to call him by his first name and you feel comfortable with that, I would do so.

Woman from Highland Park:

I would like to commend you on your original comments. you really presented a very fine summary of some of the things that really disturb us, some of the issues which we face regularly in our positions as cantors' wives. From the discussion here we see just how much emotion is involved in our positions, we see some of the thanklessness about our positions, we see loneliness, isolation--all these things which you brought up. We see that many of us do not have the opportunity to inter-act with each other, communicate with each other during the year. I would like to suggest that for future programming for the convention, which is the one time that we all get together, that we place some women on the planning committee, to plan for some women's sessions. This is a very big group and it is hard to discuss with each other. I think if we had more of a workshop, with leaders with which we could interact, with each other, and bring up some of these problems in a more personal manner, it would be very helpful.

Mrs. Meisels:

As Dr. Bloom said before, it is very difficult for us to open our hearts to members of our community. It is much easier to speak to someone, who is a minimum of three or ten

miles away and this is why, instead of closing the session at 11:30, it's now almost 12:30. I feel this is the only opportunity we have to really be honest and talk what is in our hearts. We are very happy to have had this opportunity, Dr. Bloom, because we never have a chance to talk like this and to lay our cards on the table.

Woman from floor:

After eight years, we have finally found a position, in which we are comfortable. We have finally come up with a workable situation where my husband is comfortable, I'm comfortable ... first time in eight years, genuinely happy as a person. That is, he has finally realized that he is an employee. There is nothing degrading about being an employee. I have a boss, there is nothing wrong with that. In this case, the boss happens to be the rabbi. And the rabbi has a boss, too.

Dr. Bloom:

And the rabbi has a boss, too, and at the rabbinical conventions he talks about his boss.

Same woman:

We have found it to be most comfortable not to fight about Number One and Number Two. Be supportive of your husbands.

Dr. Bloom:

No question about that--the degree to which he is the music guy can be very important.

Woman from floor:

What is it and why is it that our husbands have, what you call, a bone in our throat? Has anyone ever analyzed the reason why these situations exist. Yes, you can talk to your rabbi on a one-to-one basis. You as cantor. It is appreciated if you make hospital calls or sick calls, or whatever other things you do, in addition to davening and teaching bar and bat mitzvah. But how can you make a sick call if you don't know about it? Why when somebody dies, the rabbi tells you after the body is in the ground. Little things, if you

can't go and talk to your rabbi on a one-to-one basis, without airing your public laundry before the board. These things could be avoided on a one-to-one, man-to-man basis. The next day there is the same situation. "Cantor, I'd like you to cut this morning: I'm not going to speak, these people are in a hurry." He gets up and speaks for an hour and you are told to cut. Eroding little things, I realize. But all these little things that you try to iron out, but you can't. How do you deal with that, psychologically?

Dr. Bloom.

You have the same thing with a husband and wife. The question is--when they don't hear each other's pain. Whenever I work with couples, what couples do to each other: they set each other off. I do it to my wife and she does it to me. That's the thing that hurts me most. When I'm fighting with my wife, that hurts me most. When things are good, that's the thing I like the best. It happens to husband and wife: we shut each other off: we don't hear each other's pain. The rabbi and the cantor is also a shidduch. The only thing you can suggest is trying to get the men together, maybe with someone else, to consult with them. To have them open up--what the pain is with each other and have them deal with it. Unfortunately, some marriages end up in divorce, some make it and some go on not talking to each other for years. That's what marriage therapists call the back-to-back divorce. The couple stays together and they live, back to back, for 25 years.

Woman from floor:

My husband had the same situation. At one point, a funeral of someone we knew and we went and the rabbi said to my husband, Were you invited? My husband was taken aback. He went to the president and said, "I want you to give the girls in the office orders that when there is a funeral, or someone is ill, I want to be notified." Had nothing to do with officiating. I want you to know, that from that time on, it is the rabbi who has the office call my husband.

Mrs. Meisels:

I think we have all spoken beautifully. I think it is an unusual opportunity to talk among ourselves and we are very grateful to Dr. Bloom for his keen insights. Thank you.

Tuesday afternoon, May 11th at 3 o'clock

CANTORS ASSEMBLY
presents

LITURGICAL MUSIC FOR THE HIGH HOLY DAYS

by Howard L. Gamble

Yehalelu	Emet
Hashkivenu	Hayom Harat Olam
Vayomer Adonai	Ele Ezk'ra (excerpts)
Halleluyah	

Participants

The Chamber Choir of Abraham Lincoln High School
Philadelphia, Pa.
Jay Braman, Director

Hazzan Benjamin Maissner, Tenor
Germantown Jewish Centre
Philadelphia, Pa.

Joan Monasevich, Soprano

Howard L. Gamble, Choirmaster, Organist
Germantown Jewish Centre

The entire text of the Ele Ezk'ra was composed for the Yom Kippur service at the Germantown Jewish Centre and is used there as part of the Musaf Service. The new High Holiday Machzor of the Rabbinical Assembly, edited by Rabbi Jules Harlow, brought about the culmination of a massive work including the old and the new in our people's history of Martyrology. Almost the entire Hebrew text was put to music. Today's presentation draws primarily from the new and more recent additions to the Ele Ezk'ra.

ELE EZK'RA (EXCERPTS)

These things I do remember: O I pour
My soul out for them. All the ages long
Hatred purseth us: through the years
Ignorance like a monster hath devoured
Our martyrs as in one long day of blood.
Rulers have risen through the endless years,
Oppressive, savage in their witless power,
Filled with a futile thought: to make an end
Of that which God had cherished.
Of steel and iron, cold and hard and numb,
Now forge yourself a heart and come
to walk the world of slaughter.....

A little garden,
fragrant and full of roses.
The path is narrow
And a little boy walks along it.
A little boy, a sweet boy,
Like that growing blossom.
When the blossom comes to bloom,
The little boy will be no more.

Six million little boys and girls,
and men and women,
Six million of our cousins who by the whim
of monsters are no more.

That little boy my cousin, whose cry
might have been my cry in that dark land--
Where shall I seek you? On what wind shall I
reach out to touch the ash that was your hand?

Where shall I seek you? There's not anywhere
a tomb, a mound, a sod, a broken stick,
marking the sepulchres of those sainted ones
the dogfaced hid in tumuli of air.
O cousin, cousin, you are everywhere!
And in your death, in your ubiquity,
bespeak them all, our sundered cindered kin.....

The faces are my face! that lie in lime.
You bring them, jot of horror here to me,
them and the slow eternity of despair
that tore them, and did tear them, out of time.....

- here where dwelt the thirty-six righteous-world's pill
and tenfold ancient Egypt's generation, there
is nothing, nothing--only the million echoes
calling Your name still trembling on the air....,

If the prophets broke in
through the doors of night
and sought an ear like a homeland
Ear of mankind
overgrown with nettles,
would you hear?

If the voice of prophets
blew
on flutes made of martyred children's bones
and exhaled airs burnt with
martyr's cries---
if they built a bridge of old men's dying
groans---
East of mankind
occupied with small sounds,
would you hear?

If the prophets stood up in the
night of mankind
like lovers who seek the heart of the beloved,
night of mankind
would you have a heart to offer?

Almighty God, who sittest upon a throne of mercy...
We have sinned, O our Rock! Our Creator, forgive us!

HOWARD L. GAMBLE

Born in Philadelphia received private music instruction in piano and organ, theoretical and creative music. Received degrees as Fellow and Choirmaster from the American Guild of Organists at the age of 19. Progressively appeared as recitalist and accompanist on organ and piano. Teacher, lecturer, conductor, arranger and composer. He is also a pipe organ builder and designer.

For the past 15 years he has served as Organist and Choir Director at the Germantown Jewish Centre in Philadelphia. He has arranged and written music for the Synagogue based on the historic modes and trope in contrapuntal forms, as the most most appropriate development for the melody-based musical tradition.

JAY BRAMAN

Both his graduate and undergraduate work were completed at Temple University. He studied with Robert Page and Robert Shaw and has been a member of the faculty at Temple University's Summer Music Festival in Ambler, Penna. In 1972, the Chamber Choir, under his direction, **was** selected as one of the finest high school choirs in the country. The choir has performed at festivals in Vienna, Prague **and** Budapest. Mr. Braman is presently the tenor soloist at the Germantown Jewish Centre.

THE LINCOLN HIGH SCHOOL CHAMBER CHOIR

The Lincoln High School Chamber Choir, organized in 1967 by its present director, Mr. Jay Braman, serves those students seeking choral experience which transcends the traditional high school offerings. From its inception, the group has grown steadily in size, musicianship, and reputation.

In 1971 the Chamber Choir was selected to sing at the convention of the Music Educators Conference held in Philadelphia. Later that year, the choir entered national competition and was chosen from among ninety-two high school groups as one of the sixteen finest in the country. This selection was directly responsible for their 14 day singing tour of Vienna, Budapest and Prague in the summer of 1973.

Whatever the many and varied future ambitions of those young men and women, they are one in their dedication to their music and to their belief that music brings love, warmth, and understanding to all peoples at all times. In the midst of what are often hectic schedules, these young people retain their preeminent goal of the enrichment of self and others through their pursuit of the beautiful.

CANTORS ASSEMBLY

Tuesday Evening, May 11th at 6 o'clock

Officiating: Hazzan Isaac I. Wall, Philadelphia, Pa.

Departed Colleagues

ISADORE ADELSMAN	MYROGLASS
JOSEPH AMDUR	JUDAH GOLDRING
BERNARD ALT	JACOB GOLDSTEIN
GEDALIAH BARGAD	JACOB GOWSEIOW
AKIBAH BERNSTEIN	TODROS GREENBERG
SIGMUND BLASS	WILLIAM HOFSTADER
HARRY BROCKMAN	JACOB HOHENEMSER
DAVID BRODSKY	AARON HOROWITZ
WILLIAM H. CAESSAR	ISRAEL HOROWITZ
DAVID CHASMAN	DAVID JACOB
JORDAN COHEN	ABRAHAM KANTOR
JOSEPH CYSNER	ABRAHAM KAPLAN
SAMUEL DUBROW	ADOLPH KATCHKO
HARRY FREILICH	HERMAN KINNORY
HENRY FRIED	JACOB KOUSSEVITSKY
ABRAHAM FRIEDMAN	SIMON KRIEGSMAN

ASHER MANDELBLATT

SAMUEL SEIDELMAN

JOSEPH MANN

ABRAHAM SHAPIRO

GERSON S. MARGOLIS

RUBEN SHERER

BERNARD MATLIN

SAUL SILVERMAN

WILLIAM SAULER

HYMAN SISKIN

ITZIK SCHIFF

JACOB SIVAN

ALVIN F. SCHRAETER

MENDEL STAWIS

JACOB SCHWARTZ

ISAAC TRAGER

JOSEPH SCHWARTZMAN

JULIUS ULMAN

SOLOMON WINTER

Hesped:

Hazzan Saul Meisels, Cleveland Hts., Ohio

Memorial to departed members:

Hazzan Saul Meisels:

This is the moment when, each year, we set aside our deliberations in order to remember and memorialize our beloved, departed colleagues.

Until last weekend, I thought that I would be able to say to you how grateful I am to God Almighty that He has seen fit to favor all of us with life, but that was not to be. For upon arrival at the Convention, I was told that the Dean of hazzanut in the state of California, Hazzan Saul Silverman, of Los Angeles, had died. He was an outstanding hazzan for many years, and a jewel in the crown of our profession. Zichrono baruch - may his memory be for a blessing.

And then I also received a telephone call from our Executive Vice-President, Samuel Rosenbaum, with the sad news that one of our beloved hazzanim, a great soul and an extraordinary human being, Todros Greenberg, had passed away.

He was born 85 years ago in Zhivotov, a little town in the Ukraine, and to hear him describe his early life, in Czarist Russia, was to experience history coming alive. His cousin, who later became world renowned, was the celebrated Hazzan Pinchik.

Todros Greenberg lived a long life, more than half of which was spent in complete darkness, because he became blind in both eyes, during his late thirties. Nevertheless, his brilliant mind continued to function to full capacity, all of his lifetime. He composed and published much Jewish music in every area - song, choral and cantorial. He served as the Dean of the music department of the College of Jewish Studies in Chicago: he taught the art of hazzanut to many young students who are today serving successfully as cantors, and he was beloved by everyone who came in contact with him.

In our "Journal of Synagogue Music" of April, 1975, there is an article by Michael Miner, describing an interview

with Todros Greenberg in which Hazzan Greenberg talks of his life and his career. I strongly urge everyone to re-read this article. Hazzan Greenberg's remarks are poignant, delightful, and will awaken a nostalgia within you which will bring tears to your eyes and tug at your heartstrings. This is not just the biography of a hazzan, but the record of a man's accomplishment, in the face of adversity. More than a personal history, it is the record of a remarkable generation of Jews who served as the bridge between two great Jewish communities, Eastern Europe and America. Mr. Miner, in his preamble to the article, writes: "If there is still a vibrant and recognizable Jewish life in America, it is in no small measure owing to Todros Greenberg and his contemporaries."

In his last years, weak and helpless, Todros carried on a Din Torah with God. "Why, God, why did you do it? You could have left me at least one eye." And then I said to myself, "Todros, what kind of a fool are you? Aren't you glad at least that God didn't take away your mind?" And that is it. why? - who can give an answer."

And now that Todros Greenberg is at the footstool of the Kisey Hakavod, the throne of glory, I am sure he will find his answer.

The purpose of a memorial service is not to talk only of death but also of life. For we believe that those who remain in our hearts and minds are also still living. Life has meaning - life has purpose. And man's creative mind can remember and record experiences and accomplishments from which future generations may benefit. The poet may perish, but his noble sentiments remain: the philosopher dies, but his profound thoughts remain for posterity: the composer passes on, but his inspiring music continues to enthrall untold numbers. so too, the hazzan may depart this world, but the strains of his heartfelt prayers linger on. He has enriched the fabric of the Jewish soul. These colleagues, whom we recall tonight with affection and pride, are the link in the shalsholet ha-zahav, the golden chain which binds generations of hazzanim together.

Remembrance plays a great part in our life. But remembrance is more than the simple act of recalling. Recalling what - a man's life in number of years? No, the measure of a man's life is counted in the number of accomplishments he can leave behind for future generations to build upon. So it is with our colleagues. Remembrance becomes meaningful to us only when we add our strength to that which has gone on

before us, when through our efforts we can increase and enrich the treasure-house of Jewish music, when through our faith and prayer and song we can strengthen the chain of our Jewish tradition.

This is the purpose of our Memorial Service. It is with sadness that we recall the loss of some of our great and inspired exponents of hazzanut, Some of these men whose names I shall soon recite will ever be remembered as unusual artists possessing great vocal gifts; others will be remembered for their inspiring creations as composers of synagogue music: many others will be revered as shelichev tzibbur devoted exclusively to their profession. These were dear and beloved hazzanim, who shared their vast knowledge and talents with succeeding generations of hazzanim who today occupy many important positions throughout the world. They combined dignity, piety and understanding, and made hazzanut sweet in the ears, hearts and minds of klal Yisrael.

We of the Assembly will also remember them for their devotion to a particular ideal which started some 29 years ago, when the Cantors Assembly was founded. It was they who understood the need to support an organization of hazzanim, to set up ethical standards, to live by discipline as colleagues, and to perpetuate hazzanut by elevating the matzav ha-hazzanut - the standing and welfare of hazzanim. For this we shall be eternally grateful to them.

We recall them now with tender affection, and bless their sainted memory. We will always remember their dedication and loyalty to the ages-old profession of the hazzan, and we pray that we too may inspire all who come to worship with us "lishmoah el harinah v'el hatfilah," as we chant the songs of God.

We rise now to honor the memory of our departed hazzanim - zichronam livracha,

May these hallowed names influence us for good. May our aspirations reflect honor upon them, and may we continue the historic chain of Judaism which unites us all.

Sheyiheyu nishmot chaveyreynu, Chazzaney Yisrael, tzerurot bitzeror hachayim. Amen.

Since our last convention, we have sustained the loss of a beloved friend and great singer, Sidor Belarsky. Although not a hazzan, nor a member of the Cantors Assembly, he was known and loved by all of us. A man of unusual talents, his departure creates a void in our personal lives. He died last year on June 7th, 1975, after a brief illness, at the age of 76.

Many great singers play important roles in our cultural lives. But there was only one Sidor Belarsky. How many times has his rich, velvety, basso voice and his "mezzo di vote" style enchanted the hearts of his audiences throughout the world. A graduate of the State Conservatory of Leningrad, he was formerly a leading basso of the Leningrad State Opera Company, where he was hailed as one of the leading artists of his day. After coming to the United States, he presented numerous song recitals from coast to coast, and appeared as soloist with such eminent conductors as Arturo Toscanini, Fritz Busch, Artur Rodzinski, and others, with overwhelming success.

But it was in his Jewish concerts that Sidor Belarsky found his greatest fulfillment. His soulful interpretation of the Yiddish art song will be unmatched and indeed sorely missed. He was imbued with a selfless urge to recreate the songs of his people. He was able to immerse himself completely in every poetic phrase, every nuance of a song. Joseph Mlotek, the educational director of the Workmen's Circle, writing of him, said, "The cantorial fervor with which he rendered a Yiddish song gave it new meaning. His was the ancient voice of our people, sad, appealing, summing up centuries of pain and tragedy, yet a sound of haunting beauty." This is how Belarsky was unique. He had his own style, and yet it seemed to be the embodiment of every wrinkle of the ancient folk-prayer, of the enchanting chassidic melody, intertwined with the freshness of modern Yiddish poetry.

Few people were so in love with the works of our poets as was Belarsky, and he could immortalize the most obscure Yiddish poem. He had the unusual knack of choosing songs for his repertoire which became popular with all audiences. How can we ever forget his singing of "V'ulai" - there are not many who can convey the emotion and poignant beauty that he brought to it.

Belarsky loved people and he loved life, He was constantly on the move, energetically making new plans and meeting new challenges. Frequent trips to Israel, to South America, South Africa and European countries made Sidor Belarsky a favorite there too. Even in places where he had never made a personal appearance, his artistry was well known, through the medium of radio and his numerous recordings. A few days before he suddenly fell ill, he talked about flying to Sao Paulo once again, where he frequently served as Hazzan for the High Holydays, and then rushing back to prepare for his music classes at the Jewish Teachers Seminary-Herzliah.

Suddenly, unexpectedly, the heart of a great artist stopped, and the song of his life was interrupted. We have lost one of the leading artists of our day, a man of unique personality, a beloved friend. And we think of the poet's moving words:

"Woe, he still had a song to sing,
But lost is the song
Forever, forever."

And now, in his blessed memory, I shall sing one of the songs which he made famous. (Hazzan Meisels sings "Der Kremer.")

JEWISH MUSIC IN AMERICA - A BICENTENNIAL CONCERT

presented by

THE CANTORS ASSEMBLY

featuring

THE CANTORIAL CHORAL ENSEMBLES OF THE

PHILADELPHIA REGION

Prof. Shalom Altman, Music Director
Hazzan Marshall Wolkenstein, Chairman

NEW YORK REGION

Mr. Richard Neumann, Music Director
Hazzan Stuart Kanas, Chairman

NEW JERSEY REGION

Hazzan Samuel Levitsky, Music Director
Hazzan Mordecai Goldstein, Chairman

Accompanist: Mr. Jack Barash

CANTORS ASSEMBLY CONVENTION

Tuesday evening, May 11, 1976

GROSSINGER, NEW YORK

I.

El Norah Ali lah (Sephardic) arr. C.J. Verrinder
Combined Ensemble

Duet: Hazzanim Alan Edwards & Isaac I. Wall
Hazzan Samuel Levitsky, conductor

Hallel Chant (Sephardic) arr. Eric Mandell
New Jersey Ensemble
Hazzan Samuel Levitsky, conductor

Mi Maamakim Samuel Naumbourg
New York Ensemble
Richard Neumann, conductor

Omnom Kein Baruch Schorr
Combined Ensemble
Shalom Altman, conductor

Halleluyah (Psalm 150) Louis Lewandowski
Combined Ensemble
Prof. Shalom Altman, conductor

II.

Three Miniatures arr. Max Helfman
New York Ensemble
Richard Neumann, conductor

Reb Dovidl arr. Zavel Zilberts
Philadelphia Ensemble
Prof. Shalom Altman, conductor

Dona, Dona Sholom Secunda
Combined Ensemble
Prof. Shalom Altman, conductor

Halleluyah Yehudi Wyner
 Combined Ensemble
 Richard Neumann, conductor

Shalom Aleichem Michael Isaacson
 New Jersey Ensemble
 Hazzan Samuel Levitsky, conductor

Shalom Rav Ben Steinberg
 Philadelphia Ensemble
 Prof. Shalom Altman, conductor
 Solo: Hazzan Benjamin Z. Maissner

Uvashofor Godol Max Helfman
 Combined Ensemble
 Richard Neumann, conductor

Hodu Alter - arr. Barash
 New York Ensemble
 Richard Neumann, conductor

Ahavat Olam Max Helfman
 Philadelphia Ensemble
 Prof. Shalom Altman, conductor
 Solo: Hazzan Louis J. Herman

Lady With a Lamp Max Helfman
 Combined Ensemble
 Prof. Shalom Altman, conductor
 Solo: Hazzan Isaac I. Wall

Give Me Your Tired Your Poor.....Irving Berlin
 Text: Emma Lazarus
 Combined Ensemble
 Prof. Shalom Altman, conductor

WEDNESDAY MORNING, MAY 12, 1976

Workshop:

"A New Approach to Teaching Nusah Hatefillah"

Hazzan Reuven Frankel, Highland Park, Ill.

Chairman:

Hazzan Gregor Shelkan, Chestnut Hill, Mass.

Hazzan Reuven Frankel:

Good morning, colleagues. I want to thank you for coming here to give me an opportunity to discuss with you a method of trope education which developed as a result of a problem which we all share.

I have spoken to many colleagues, and certainly those that are involved in the teaching processes, either for young people or adults, those who have grappled with the problem of transmitting the authentic traditional nusah of our liturgy to young and old. Even those who have worked valiantly and successfully, have found very often, that within a couple of years much of their efforts have been dissipated. Even those they have taught, worked hard, after a few years' lapse, a few years of no study, no performing, the young people or the adults, totally forgot what they had learned. Worst of all, they think that they do know and they continue to go to the bima and they are perpetuating corruptions, inaccuracies in our musical tradition.

My presentation will fall into four areas. First, the introduction, which may be elementary to some of you, but it is necessary to understand the process. Second, I will discuss the theory. This is not just a method. This is a method based on a theory which I think has some legitimacy in musical reality of the nusah. The third thing will be the method of education. Finally, I hope we will have time for questions and answers because I know there will be certain very probing questions about the propriety or the advisability of developing the system that I have developed.

I will proceed now with the introduction and I ask you to have an open mind and will listen to the meaning and purpose behind this presentation.

Nusah ha-tefillah, in its purely musical context, as distinguished from its literary usage, is the term used for the appropriate and varied chants that are applied to the liturgical expression of the Jew. As an improvised yet highly stylized liturgical musical art form, nusah ha-tefillah is a product of the religious folk genius of the Jew. In its historical development it both reflected and shaped the unique cyclical and structural qualities of the Jewish liturgical tradition. The art of nusah hatefillah encompasses a relatively wide range of musical expression, differing in tonality, melodic vocabulary and rhythmic character. This complex and fascinating tradition of musical interpretation has contributed those elements of beauty, distinctive diversity and a wide range of emotional underpinnings that have characterized and enriched the Jewish liturgical experience through more than 20 centuries of development. To perpetuate and enrich this tradition, the Jew has depended upon the time-tested method of oral traditions. For the masses, for the amai ha-aretz, in the proper sense, this tradition experienced through their all encompassing involvement in Jewish life, generally, and in synagogue life in particular, was naturally, but almost subliminally transmitted. For the especially gifted and the especially motivated individual, who would become the future sheliah tzibbur, the people's emissary in prayer, guardian of that musical tradition, whether it be a talented layman or a professional hazzan, those people required more conscientious and formal study. The degree of proficiency and professionalism was determined by the degree of talent and dedication to the mastery of the art.

In our contemporary time, in our society, religion, certainly much of its external and expressive form, has lost its pervasive and all-encompassing thrust for a large segment of our people. For whatever social, psychological, theological, or economic factors, the forms of religion are observed neither in the passive nor in the active sense. People do not hear and they certainly do not participate to the degree that they once did in the past. While one committed to the liturgical tradition of nusah hatefillah can still apply himself today, as in the past, by his own initiative, the masses no longer experience this, or for that matter, any other tradition of our faith or lifestyle in any consistent way.

The result, therefore, is a widespread ignorance of Jewish liturgical musical forms among our people. This ignorance, sad to say, is even manifest among our Jewish "professionals," the rabbis, educators and certainly the laymen. Rabbi Gerson Cohen, the Chancellor of the Jewish Theological Seminary, has aptly and properly articulated the inconsistencies of such deficiencies among our professional leadership. Is it any wonder that our religious services lack any of that healthy tension between the concept of matbeah shel tefillah and al ta-aseh tefillatkha keva? The contrasting elements of structure and creativity, reverence and familiarity, form and spontaneity--such wholesome tensions are the result of a quick and familiar response to the many stimuli that a Jewish worship service can and should evoke. A word, a prayer, a chant, a modulation, a nigun, an inspiration and a celebration. I must state, here and now, that many of our colleagues in the cantorate have worked long and valiantly to maintain the continuity of the tradition of nusah hatefillah and congregational literacy. By and large, however, our efforts have not fulfilled the wishes of the psalmist--ma-asei yadeinu kon'na aleinu. The works of our hands have not been established. It's like sand running through your fingers. A lot of hard work, but very quickly all our efforts disappear. Our voices and our hearts have not established themselves in any meaningful or permanent way.

I am coming now to the theory of the nusah trope method. How was musical tradition transmitted in the past? How did most of us learn? Let's take a few of them and try to recall them when we discuss the theory. First of all, I mentioned before, there was an all encompassing life style. There was a milieu--in the home, in the synagogue, in the school and in the street. Secondly, there was a motivation to learn simply because of this relevance to life. It related to life so it was natural that everybody tried to get to follow this pattern. Three, when young and old came to the shul, to the shtibl, or to the synagogue, if the baale bos davened Minha or Shaharis or Maariv or even on a Shabbat, a young person, or an adult, could very easily distinguish the basic quality of the service. He recognized the essential nusah of the service. There was a consistency. Each one had his own style, but there was a consistency in the basic nusah of the phrases. The models were consistent. Furthermore, there was no reading problem such as we face today, among

young and old. They didn't struggle with the words, so that applying the knowledge of the melodies was not too difficult. Another method was rote transmission for those who wanted to learn more specifically, more classical styles, more articulate, more ornamental styles. You could learn it from the hazzan, your father, or any teacher who was familiar with it. The rote transmission was possible because we sat in heder many, many hours and sat in shul many, many hours and the rote method, one of the **most** inefficient methods we have, was possible because of the fact that the time was available.

For a professional, he was able to study with a hazzan--just like today. What do we have today? Today, I don't have to tell you, that Jewish life is not part of the milieu. The milieu is anti-Jewish lifestyle, so at best we have to struggle even to get them in to listen. Therefore, since it is not part of the lifestyle, the motivation is lacking. The models that we hear in the synagogue--even the educators, even the teachers, even the rabbis--are models that at best have no consistency. At worst, have no knowledge, whatever, of the nusah. When we bring children into a service in the regular congregation during the week, there is no value in terms of nusah hatefillah. There may be value in terms of procedure but in terms of nusah there is no value whatever. It is probably more destructive, because it sets a wrong standard and it confuses the child. The deficiencies in reading I don't have to tell you about. One of our biggest problems, is certainly in dealing with bar mitzvah and bat mitzvah training, know the aggravation and the efforts involved in getting the child to pronounce the word correctly. Al ahah kama v'khama, understanding the text, to be able to phrase properly is shoyne opqeret.

The **rote transmission**, repeating over and over again, as I said before, is totally inefficient today. We don't have the children long enough. They don't hear it long enough to really learn it through the rote method, unless you want to give it all your time. The music notation which is a method from the previous generation is also possible today, but to teach children nusah hatefillah through music as has been done, I feel is somewhat a negation of the concept of sheliah tzibbur. I daven with music, too; nonetheless, I cannot see teaching children the total study session with just transliteration. To me, it seems a denial of the concept of the

sheliah tzibbur and, of course, we are also helping to destroy the striving for literacy.

What are some of the other problems today? Even if we want to commit ourselves to teaching young and old, the energies that we have to expend is outstanding. A remarkable amount of energy has to be expended for good and weaker students and adults. This can be relieved today by tape recordings and records, as many of us do, and they are very useful. But there, too, I feel that there is a diminution of the influence of the hazzan. I think that one of the greatest factors of teaching bar mitzvah, one of the greatest positive elements of teaching bar mitzvah, or hazzanim, junior hazzanim, or even adults to be baalei tefillah, is the relationship that is developed between the hazzan and these students. I think it is by far the most important by-product of that process. When I give a child or an adult a tape, as I did a few weeks ago for a haftarah, I left the tape for him at the desk and he learned the haftarah. I feel no particular relationship to him now and he certainly owes me nothing. He owes the tape recorder more than he owes me. This also, while it is a good tool, it's not the best in terms of this relationship.

Let's proceed. With the tape as with the rote method, the tedium both for the teacher, the hazzan, and for the student is staggering. I have difficulty staying awake some-time teaching the child over again a phrase and how much he must get to hate it unless he's tremendously motivated, to repeat over and over again and the next week forgetting it and repeating again. So the rote method, as well as the tape method, develops tremendous tedium of repetition. What else does it do? You learn one tefillah, you learn Yismach Moshe, you have to start again with Veshamru, something new. Every prayer is a new task, a new challenge. Worst of all, after they learn it, has veshalom, as happens all of the time, they don't daven for a year or two, or five or six, then all the energies were pretty much a waste. That has been my experience. I have been teaching nusah hatefillah for 25 years. I had one of the largest hazzanic training programs, junior hazzanim training programs, I think, in the country. I thought I was doing very well. I don't think there are a handful that can daven now that which I taught them. And I hope those don't go to the amud too often because I am sure they have corrupted whatever they have learned.

For these reasons I have attempted to answer the problems, the shortcomings that I have just described, the problems of the traditional approach to nusah hatefillah, by developing a new approach which, I am pleased to say, several colleagues have attempted to do. I received a letter from Pincus Spiro, just a few days ago, reminding me that he has been working on a method which tries to solve the same problem. I promised him that I would make mention of it today and perhaps we can assess the differences later on.

Another colleague, I think Louis Klein, mentioned to me also that he is faced with the same problem. He tried to simplify and perpetuate some sort of continuity in learning through this method. However, if I may say, the method that I believe I have developed is the most efficient, the one that retains the most permanent, reliability and effectiveness that I have yet seen. It will also resolve another problem. In the rote method that we have used, you teach a child Yismach Moshe, V'shamru, V'lo nitato, etc. I have seen, very often, that everyone begins the same, continues the same and ends the same. Why is that? That's again the result of the problem. How many different melodies can you teach them? So you make like a strophic development of melody and the child can use that.

In the method that I utilize, there is no need for concern about remembering, there is no need for concern about the similarity of the various prayers. The student, the adult and the child, and even sometime the hazzan, can read continuously, a new technique, through-composed kind of material. Not only that the student, if he's tired next week of this nusah that he sang this week, he can next week change it himself, or with the help of the hazzan and sing it differently tomorrow. My students can sing L'dor vador one way and five minutes later I can give them another one and they will sing this way. That problem is resolved.

There are two requirements for this method which may present a problem. The two requirements are that the student, young and adult, must have a basic elementary reading knowledge of Hebrew. No transliteration. I am personally opposed to transliteration both in song and certainly in tefillah. Secondly, he must have some musical ear. He must be able to carry a tune. These two requirements, I must tell you, if

the student doesn't have these two, he will not be able to learn through any method. **If he can't read, forget it: if he can't sing, again forget it.**

On the contrary, in terms of music he needs much less skill in singing with this method than in another method. You will see why as we go ahead. Yet **the** complexity of the music is much superior to most of the methods I have seen. We give an excuse sometimes that our children can't read, that is the reason why they don't learn. Let's be honest with ourselves. Would you say that 10% of our children read pretty well? 8% Do you have 8% that can daven? That's the proof of it. Of course, most of them can't. Had we picked up the 8% to teach them, we'd have them. The reasons are valid. It is difficult and it's fruitless. This method is appropriate for young and adult, educators and teachers and for rabbis. I would hope that if this method is acceptable, that in the rabbinical schools they start teaching, at least, the modicum of familiarity with nusah, through a system similar to this.

These are all great promises. I hope at least, to some degree I will be able to fulfill your expectations in this area. The system is not complete yet but it is pretty much what I think it will be.

To the method itself now, the theory.

Idelsohn, in his book, the great work that is the source of Jewish music, speaks throughout in discussing the music of the Yemenite, the Ashkenazic Jews, and, in fact, speaking about music of all nations, says the following: "Melodies are composed of motifs. They are developments and variations of motifs. The motifs themselves are characteristic tone intervals. When closely analyzed, all the melodies of the nations can be reduced to a few motifs and these to a few intervals. Another characteristic is the rhythm, the value of a single mode as well as the different bar measures." With regard to liturgical music, he proceeds: "The synagogal chant involves, not fixed melodies, but rather fixed modes. What are these modes? They are groups of motifs which move within a definite scale and are constantly repeated with small variations, which is all a fundamental characteristic of Oriental music."

Please take the blue booklet which I prepared for you.

The theory is based on several premises. Number 1. Please follow me because otherwise it will not be logical later on. The character of a melodic phrase or motif is determined to the largest degree by its closing note. This was brought home to me about fifteen years ago when I studied at the Cantors Institute with Hazzan Max Wohlberg and we talked about the nusah of El adon al kol hamaasim. (See example, end of paper) What is the nusah? The nusah there is the last note, to a great extent. That was the key. That was one of the factors that helped me to develop this procedure. This is not really new. As I said, Cantor Wohlberg mentioned it. Cadences, generally are determined by the last note and maybe by the one before also. All kinds of cadences, either harmonically or melodically, that give the quality of a phrase. The whole concept of tonality can be determined by the cadencial aspects of any phrase. The concept remains. If there is a surprise, that is also the character of the phrase.

The second premise: there are between four and six intervals which I will call avot, fathers, or families--four basic intervals (families) in each nusah mode. The consequent relationships between each family, each father or family group, has members of the group, and the relationship of those members to the father is determined by the last name. Your family, your children, have your last name. The assumption is that they are related to you. The mishpacha of a certain av all have the same characteristic in that they have the same last note. They are called toldot. There is a third premise--there is a natural, almost predictable, progression, melodically and rhythmically, or what you call hierarchy between the members of each family group. Like you have a first-born, second-born, third-born--there is a progression of growth from the father to all of the children in each family group and there are four, five, six of these groups, of families, and each one of them falls into the same pattern. The av and toldot are closely related.

Four, there is a distinct and clearly discernible melodic and rhythmic relationship between not just the one family, horizontally, but between the different families vertically. The relationship between the 4-6 groups within each of the

major modes, all of the families have a relationship to one another.

Five, and finally, even more important, there is a distinct relationship, melodically and rhythmically between most, if not all of the major nushaot in our liturgical musical system. Example. See Music of Comparative Chart, Page 8 of Examples.

The number of possibilities for motives in each nusah is remarkably similar to the number of motives we have in the cantillations of the Torah, Haftarah and the other books of the Bible which are chanted in the traditional manner. According to Idelsohn, and from our own observations, we know that there are approximately 22 motives. If you will multiply the number of avot in our system (for each nusah) and multiply by the number of toldot, you will get approximately the same number. Four to six avot, and about four to five toldot give you approximately twenty to thirty motive possibilities. Obviously, as in scriptural cantillations, not all phrases are used in each nusah, especially in the simpler nuschaot, such as the y'mot hahol, which will use fewer motives, for obvious reasons.

According to Idelsohn, with which this system agrees in this respect, the simplest form, or motive, which we call the av, is most likely the original motive and represents the basic intervallic step, or extremity of that family. (Music example) We are all familiar with the theory regarding the earliest elements of Scriptural tropes relating to the basic pasuk and etnah etc. intervals, the simplest forms out of which the other, more complex motives developed. We may assume a similar development in the nushaot.

When I first began to develop this system, approximately ten years ago, there were two elements that were quite different than they are today. First, the phrases, as just described, were not related in any meaningful way, or at least I had not yet recognized their relationship. Secondly, the notation utilized at that time was based on the English alphabet and the Arabic numerals, i.e. A, Al, B, Bl, B2, etc. This system was followed by other systems such as Hazzan Spiro's. Ultimately, this was discontinued for several reasons. First, it was difficult to sing as a trope is sung in scriptural cantillation. The melody didn't go well with the number and letter. Just to name the letter, and

then sing the melody with "la, la," broke the melodic continuity of **the chanting**.

As a result of fruitful discussions regarding this theory with several colleagues, especially with Hazzan Sholom Kalib and Miles Cohen, Director of Synagogue Skills at Camp **Ramah, Wisconsin**, I developed the present nomenclature for the various nusah-tropes and their families.

The recognition of the relationship of the family groups, the inter-nuscha-ic relationships etc. became apparent to me during further development and study of the system.

Let us now discuss the notation itself, which unlike the trope symbols of the scriptural system, is the easiest aspect of this approach. You are familiar with the relative problems of getting the average student to learn both the names and the corresponding symbols of the tropes. In the nusah-trope system, the student learns both the names and the symbols within minutes. The student often can name the symbol, which is simply the essence of the letter it represents. The letter itself, represents the name-word of the trope. (See Example: Nusah-Trope Notation, Page 2 of Examples)

As you will note, I use the most characteristic element of the letter to represent it, i.e. the diagonal line for aleph etc. The names for the tropes follow the alphabetical acrostic, again simplifying the progression of the tropes. The only digression from this simple procedure is the Tamim (**┘**), since this motive is not part of the regular progression, but represents either the closing phrase (similar to sof pasuk) or a penultimate phrase (as in the Ahava Rabba Nusah) (See example.) Please note also, another digression in the Kabir phrase (in the Nusah Ahava Rabba), where the phrase is part of the modulatory progression. (Kabir representing the "masculine" transition to the major from the "feminine" Ahava Rabba.)

We heard this morning in the Shaharit service the use of the Tamim phrase at most cadences. I believe the weekday nusah for P'sukei D'zimrah is more correctly of the mixolyd-

ian* quality, rather than the minor ending, which is the Tamim. In this way, it is actually the same nusah as the Shabbat morning P'sukei D'zimrah, which ends mostly on the 5th of the major scale.

The notation concept for the Toldot continues in the same way, though not in closely related progression as does the avot nomenclature and notation. Again, characteristic elements of the represented letter are used and in combination with the av of that same family, forms a composite notation. Please note that the av is always to the right and the toldot is on the left. In addition, the av is larger than the toldot symbol. (Father and child!)

This is the essence of the notation and terminology used and which students, young and old learn almost instantaneously.

As prelude to discussing the method of nusach-trope, I was moved this morning by a statement that Hazzan Samuel Rosenbaum made with regards to laymen "davening" in our congregations. Hazzan Rosenbaum expressed the idea that the hazzan must always be able to "perform" any service better than a layman. If a layman who is skilled at "davening", performs this function better than the hazzan, then there is a problem (with the hazzan?). I don't believe he meant that there is a problem with regards to the hazzan's job security. He meant, I am sure, that there is something deficient with the hazzan's artistry. If a man involved with his business can develop more effectively than the professional who, by his natural talents and continual development should be the "star", then there is a problem.

In anticipation of much criticism, and in agreement with Hazzan Rosenbaum's statement, I would like to say the follow-

*There has been considerable disagreement with my use of the term "mixolydian" for the first of the weekday nushaot. It is probably more correct to use the term, pentatonic. It is not, however, the minor scale in the manner used in this system. The "corrupted" extensive use of the minor ending (tamim) is probably influenced by Western musical usage. See Idelsohn's comment regarding the Shir Hashirim mode cadence.

ing: I know that there will be some concern lest "kol am haShem hazzanim" (to paraphrase a famous statement). Shall all God's people become instant hazzanim? In response to this possible concern by some of our colleagues I would say the following: Nusah hatefillah is to hazzanut (in the broadest sense) what Torah is to the Midrash (in the largest sense). Everyone should know nusah hatefillah, just as everyone should study Torah. However, hazzanut is the "midrash" of the Torah of nusah hatefillah. I would like you to keep this thought in mind because I believe it is an important concept to keep in mind as we educate our people.

(Page three of Booklet - Singing of Nusah-Trope)

Please notice that each successive nusah-trope rises by step with respect to the closing note, i.e., Adir ends on Eb, Barukh ends on F, Gadol on F, etc. In addition each successive trope is more complex, and either rises to new heights in the course of its evolving and/or is more complex rhythmically or melodically. (This aspect of the system is not yet finalized and I may yet make some adjustments to this pedagogic structure.) Please notice the remarkable similarity between the melody contours of the parallel phrases, i.e. First, of course, the basic interval itself, the av, then the others. It is most graphically apparent in the parallel last trope of each family group -- the Adir/Ata, Barukh/Ata, Gadol/Ata, c .

Please notice that the tamim trope (see example) is below the "tonic" of the nusah. Eric Werner in his "Sacred Bridge" makes reference to this characteristic of Oriental music and he calls such a phrase, the subtonal phrase. You will recognize this phrase often as a penultimate phrase of a nusah segment. (Note especially the Ahava Rabba Nusah-Trope used in that mode as a preparation for the cadence.) Since this "subtonal phrase does not fall in the regular progression such as Adir, Barukh, etc. I have treated it as a separate unit.

Similarly, Kabir, although possibly following the progression of the others, is nonetheless a distinct unit, used primarily as a modulatory phrase. This aspect, also is still open to modification. (The Kabir of the nusah-trope of Y'mot Hahol, will be retained in the alphabetical progression and will be called Dagul, though the Kabir family in the Ahava Rabba nusah-trope will remain as such, since its modulating

character is more clearly apparent. In addition, the other family members of the Kabir in Ahava Rabba do not retain the common family "name" - the last note. (This is a practical compromise I have accepted in this instance.)

You will notice that the nusah-trope notation is placed in such a way that it determines the accent, it determines the phrasing of the melody and it determines the phrasing of the words. In this way it would be difficult to phrase improperly, or even to accent incorrectly once the technique is mastered. (Musical Example of Kaddish. Tropes and Text)

I noticed in the Shaharit service this morning, that the tendency was to cadence almost always on the subtonic* (the Tamim). You will note that I prefer to cadence on the "tonic" the Adir, except for the very final cadence. I follow the same preference throughout the P'sukei D'zimrah and Amidah of Y'mot Hahol. The tendency to cadence on the "tonic" rather than the sub-tonic is more apparent in the Shabbat P'sukei D'zimrah where this same nusah-trope will be used. In that instance, of course it represents a clear relationship to the brakhot after the Haftarah chant. (There was at this point a discussion questioning two major points: Firstly, which note is the tonic, and secondly questioning the utilization of the term "mixolydian" for the weekday mode as it was described in the course of the discussion. The pentatonic scale was preferred to the mixolydian. In partial response it was indicated that the term mixolydian is used on the basis of the "tonic" (Eb) is the fifth of the (major) scale upon which the mode is based, and second, that most notations for the weekday services, as well as the related modes for the brakhot after the Haftarah are notated in a similar fashion indicating its relationship to the tonality on the fifth of the major scale. (See Ephros, and Binder.')

The musical duration of the nusah-trope for Ahava Rabba is approximately 30 seconds of tape time. But within this brief chant are represented four of the major mishpahot that are the essence of this nusah. I am not speaking of the hazzanic elaborations, but only of the basic elements of the nusah Ahava Rabba. It has been my observation that most systems of nusah education use only a portion of the musical materials available in this system.

*I am using the term "sub-tonic" interchangeably with Werner's "sub-tonal".

Again, we follow the same procedure as before, chanting the trope and matching the prayer text, phrase by phrase. (Music example of Ahava Rabba: Text: Brakhot V'hoda-ot, Page 4 of Examples)

Notice the variations available for the tropes Adir/Hu and Barukh/Hu. Also note that I utilize several tropes for the modulation sequence to the major and back to Ahava Rabba. The Kabir/Hu plus the Kabir/Ata and Gadol/K'vodo and Gadol/Ata covering the whole brief modulatory episode. However, this can be simplified and taught as a distinct, unit of diversity in the nusah.

This nusah, of course, is used for the second nusah of Y'mot Hahol, beginning with the conclusion of Yishtabakh, to the Amidah. (Musical example: Nusah-trope Ahava Rabba and Yismah Moshe, Page 5 of Examples)

It is, of course, used with a greater utilization of the tropes for the Shabbat Sh'ma uvirkhoteha section (from Tit-barakh Tzurenu, to the Amidah and, of course, for the Shaharit and Musaf Amidot after the first two brakhot for the Shaharit and after the first three brakhot in the Musaf. (Most of the Shaharit Kedusha as we know is chanted in the Ahava Rabba Mode.) This mode is also used for the Maariv service of the weekday. The tropes included in this nusah-trope chart cover more than adequately all the elements required for these different services. In addition, portions of the High Holiday services can also utilize this system.

Question from the floor:

This question is basic to your particular methodology. Do you ever have any difficulty with a child remembering the different holidays for the variations of the trope.

Response:

As we indicated learning the first nusah-trope is extremely simple because of the very careful pedagogically-structured procedures, sequence relationships, etc. Now, regarding the learning of a second nusah using the same symbols, and basically the same phrase contours (as we discussed the inter-relationships of all the nushaot in this system), presents no greater problem than learning a second mode for

the scriptural readings, i.e., from Torah reading to Haftarah, to Megillah, etc. I would like to add, however, that in the ideal arrangements of these tropes, a student could, without musical and textual phrasing difficulties, exchange modes, or nushaot. In other words, if a student forgets which nusah to sing for a given text and uses the inappropriate nusah for the occasion, he will, at least, not compromise the musical and literary integrity of the text. This indicates the relationships of the various tropes in this system.

Question from the floor:

How does one determine the phrase that corresponds to a given nusah-trope phrase?

Response:

The arrow between words indicate the extent of the corresponding phrase of text to the trope above it. The "highpoint" of the trope is applied to the syllable upon which it is placed, and the remainder of the trope is applied before or after that point according to musical sense. This musical sense comes more naturally than you would expect, and often a single note can be repeated to the point of accent, and from the point of accent quite easily. (Musical example: Brakhot v'hodaot...Ahava Rabba Mode, Page 4 of Examples)

Please note also that because of this approach each paragraph can begin in a totally different manner than the others, adding great variety to the nusah. As we mentioned, it becomes almost through-composed within the context of the appropriate nusah.

The nusah-trope for the High Holidays follows the same procedure. However, this mode has not been fully developed as yet, and there are several difficulties that must be ironed out. For example, in this mode I found the need for two sub-tonic phrases (see Musical Examples, page 6 of Examples, Tamim and Tamim/Kvodo, ending on one note below the nusah tonic, and a second sub-tonic phrase, ending on the fourth below the tonic, both an av phrase and a related av/Kvodo phrase. As you can see I have not yet determined the nomenclature for that second sub-tonic phrase. (Musical Examples for the High Holiday nusah-trope, Pages 6 and 7)

Notice that the characteristic chant for the "Barukh" in the High Holiday Amidah is covered by using three tropes in sequence for the one word: Dagul - Dagul/Ata - Tamim/Kvodo. (Musical Example Nusah-trope Yamim Noraim - Amidah, Page 7) But essentially the character of the musical idea can be also expressed by simply using the concluding nusah-trope of the three (again suggesting the importance of the closing musical idea, note or notes), namely, the Tamim/Kvodo. (Musical Example: Barukh Ata Adonai Hamelekh Hakadosh (Nusah-Trope, Yamim Noraim, Page 7)

טעמי התפלה

NOTATION FOR MUSAH-TROPE

<u>תולדות</u>	<u>אבות</u>
ה = ה = הוּא	א = א = אֲדִיר
ו = ש = שְׁמוֹ	ב = ב = בְּרוּךְ
כ = כ = כְּבוֹדוֹ	ג = ג = גְּדוֹל
א = א = אֲתָה	ד = ד = דְּגוּל
	ה = ה = הַדּוֹר
	ו = כ = כְּבִיר
	ז = ת = תָּמִים

NUSAI TROPE (Y'mot Ha'hol) © Reuven Frankel 1974

A- dir. A-dir hu. A- dir sh' mo. A- dir a-ta.
 Ba-ruk. Ba-ruk hu. Ba-ruk sh'mo. Ba-ruk a-ta.
 Ga-dol Ga-dol hu. Ga- dol a- ta.
 Da-gul. Da- gul a-tu.
 (Sub-tonic)
 Ta-mim. Ta-mim hu.

KADDISH SHALEM (Excerpt) for Y'mot Ha'hol (Nusah: Y'mot Ha'hol)

- 1 יתְגַדֵּל וַיְתַקְדַּשׁ שְׁמֵהּ רַבָּא, בְּעֶלְמָא דִּי-בְרָא Reader
- 2 בְּרַעוּתָהּ, וַיְמַלִּיךְ מַלְכוּתָהּ, בְּחַיֵּינוּ וּבְיוֹמֵינוּ, וּבְחַיֵּי
- 3 דְּכָל-בֵּית יִשְׂרָאֵל, בְּעֶלְמָא וּבְזִמְנָן קָרִיב. וְאַמְרוּ אָמֵן.
- אָמֵן Cong.
- 4 יְהֵא שְׁמֵהּ רַבָּא מְבָרַךְ לְעָלְמָא וּלְעָלְמֵי Cong. and Reader
- 5 עֲלָמֵיָא.
- 6 יתְבָרַךְ וַיִּשְׁתַּבַּח וַיְחַפְּאֵר וַיַּחְרוֹמֵם וַיַּחְנֵשׂא וַיַּחְדָּר Reader
- 7 וַיַּחְעֲלֵה וַיַּחְדַּלֵּל שְׁמֵהּ דְּקִדְשָׁא. Cong. and Reader בְּרִיךְ הוּא
- 8 לְעֵלָא (During the Ten Days of Penitence, add: וּלְעֵלָא Reader
- 9 מִן כָּל-בְּרַכְתָּא, וְשִׁירְתָּא חֲשַׁבְתָּא, וְנַחֲמָתָא
- 10 דְּאִמְרֵן בְּעֶלְמָא: וְאַמְרוּ אָמֵן. Cong. אָמֵן

Page Two of Examples

NUSAḤ-TROPE - AHAVA RABBA

A-dir. A- dir hu. A- dir sh' mo. A- dir k'vo-do. A- dir - a- ta.

Ba- rukh. Ba-rukhh hu. Ba-rukhh sh'mo. Ba-rukhh - a- ta.

Ga- dol. Ga- dol hu. Ga- dol sh'mo. Ga- dol k'vo-do. Ga-dol a- ta.

Da- gul. Da-gul hu. Da- gul sh'mo. Da-gul a- ta.

Ta-mim. Ta-mim hu. Ta-mim sh' mo. Ta-mim a- ta.

Ka- bir Ka- bir hu. Ka- bir a- ta.

YISHTADAH (Conclusion) for Y'mot Haḥol (Nusaḥ: Ahava Rabba) followed by HATZI KADDISH in the same Nusaḥ.

וְשִׁבְחָהּ, הַלֵּל וְזַמְרָהּ, עַי וּמִשְׁלָהּ, נִצְחָה,
 גְּדֻלָּה וְגִבּוֹרָה, תְּהִלָּה וְתִפְאֶרֶת, קִדְּשָׁה
 וּמַלְכוּת, Reader וְהוֹדָאוֹת מֵעַתָּה
 וְעַד עוֹלָם:

בְּרוּךְ אַתָּה יי, אֵל מְלֹךְ-גָּדוֹל בְּתִשְׁבְּחוֹתַי,
 אֵל הַהוֹדָאוֹת, אֲדוֹן הַנִּפְלְאוֹת, הַבּוֹחֵר
 בְּשִׁירֵי זִמְרָה, מֶלֶךְ, אֵל, יְהוֹי הָעוֹלָמִים.

Reader יתגדל ויתקדש שְׁמֹה רַבָּא, בְּעֶלְמָא דִּי-בְרָא
 בְּרִעוּתָהּ, וַיִּמְלִיךְ מַלְכוּתָהּ, בְּחַיִּיכוֹן וּבְיוֹמֵיכוֹן, וּבְחַיִּי
 דְּכָל-בֵּית יִשְׂרָאֵל, בְּעֶנְלָא וּבְזֶמֶן קָרִיב, וַיֹּאמְרוּ אָמֵן.
 Cong. אמן
 Cong. and Reader יְהֵא שְׁמֹה רַבָּא מְבָרַךְ יְלַעְלֵם וְלַעֲלֵי
 עַלְמֵיָא.

YISMAH MOSHE from the Shabbat Shahrít Amidah. (Nusah: Ahava Rabba)

שחרית לשבת

יִשְׁמַח מִשְׁהִיבְמִתְנַת חֶלְקוֹ! כִּי עֲבָד נַאֲמֹן קִרְאָתָ לּוֹ.
 כָּלִיל תַּפְאֲרַת בְּרֵאשׁוֹ נָתַתָּ. בְּעֶמְדוֹ לִפְנֵיךָ יַעַל הָרֹ-
 סֵינִי. וּשְׁנֵי לוֹחֹת אֲבָנִים יְהוֹדִיד בְּיָדוֹ. וְכָתוּב בָּהֶם
 שְׁמִירַת שַׁבָּת. וְכֵן כָּתוּב בְּתוֹרָתְךָ:
 וְשָׁמְרוּ בְנֵי-יִשְׂרָאֵל אֶת-הַשַּׁבָּת לַעֲשׂוֹת אֶת-הַשַּׁבָּת
 לְדֹרֹתֶם בְּרִית עוֹלָם: בֵּינִי וּבֵין בְּנֵי יִשְׂרָאֵל אֲזוּת הִיא
 לְעוֹלָם כִּי-שֵׁשֶׁת יָמִים עָשָׂה יְהוָה אֶת-הַשָּׁמַיִם וְאֶת-הָאָרֶץ
 וּבַיּוֹם הַשְּׁבִיעִי שָׁבַת וַיָּנַפֶּשׁ:

NUSAḤ-TROPE - YAMIM NORA-IM (AMIDAH)

A-dir A-dir hu A-dir sh'mo. A-dir k'vo-do. A-dir a-ta.
 Ba-rukh Ba-rukh hu. Ba-rukh k'vo-do. Ba-rukh a-ta.
 Ga-dol. Ga-dol hu. Ga-dol sh'mo. Ga-dol k'vo-do. Ga-dol a-ta.
 Da-gul Da-gul hu. Da-gul a-ta.
 Ha-dur. Ha-dur hu. Ha-dur a-ta.
 Ta-mim. Ta-mim k'vo do.

תפלת מוסף לראש השנה

וּתְמַלֵּךְ אֶתְּהָא יְיָ לְבָרְךָ עַל כָּל־מַעֲשֵׂיךָ בְּהַר צִיּוֹן
 מִשְׁכַּן כְּבוֹדְךָ וּבִירוֹשָׁלַיִם עִיר קֹדֶשְׁךָ בְּכָתוּב בְּדִבְרֵי
 קֹדֶשְׁךָ יִמְלֹךְ יְיָ לְעוֹלָם אֱלֹהֶיךָ צִיּוֹן לְדוֹר וָדוֹר הַלְלוּהָ:
 קְדוֹשׁ אֶתְּהָא יְיָ אֱלֹהֵינוּ אֱלֹהֵי מִבְלַעְךָ יִכְבְּתוּב:
 וַיִּנְבֵּה יְיָ צְבָאוֹת בְּמִשְׁפָּט וְהָאֵל הַקְדוֹשׁ יִקְדֹּשׁ בְּצִדְקָה:
 * בְּרוּךְ אַתָּה יְיָ הַמְלִיךָ הַקְדוֹשׁ:
 אֶתְּהָא בְּחִרְתָּנוּ מִכָּל־הָעַמִּים אֲהַבְתָּ אוֹתָנוּ וְרָצִיתָ בָּנוּ:
 וְרוֹמַמְתָּנוּ מִכָּל־הַלְשׁוֹנוֹת וְקִדְשָׁתָנוּ בְּמִצְוֹתֶיךָ וְקִרְבְּתָנוּ
 מִלְּבָנוֹ לְעַבְדְּךָ וְשִׁמְךָ הַגָּדוֹל וְהַקְדוֹשׁ יִשְׁתַּלַּח יִתְקַרְרַ אֵת:

NUSAH-TROPE COMPARATIVE CHART

A-dir A-dir hu A-dir sh'mo 9 A-dir k'vo-do A-dir a-ta

A-dir A-dir hu A-dir sh'mo A-dir k'vo-do A-dir a-ta

A-dir a-dir hu A-dir sh'mo A-dir k'vo-do A-dir a-ta

Ba-rukh Ba-rukh hu Ba-rukh sh'mo Ba-rukh a-ta

Ba-rukh Ba-rukh hu Ba-rukh sh'mo Ba-rukh a-ta

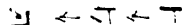
Ba-rukh Ba-rukh hu Ba-rukh sh'mo Ba-rukh k'vo-do Ba-rukh a-ta


Comparative Chart illustrating the close relationships between three of the Major Nusḥa-ot.

1. P'SUKEI D'ZIMRAH (Y'mot Haḥol -Also for Shabbat)
2. AHAVA RABBA (Y'mot Haḥol and Shabbat)
3. YAMIM NORA-IM - Amidah

Note to Page FIVE.

The word "BARUKH" which forms part of the conclusion of every B'rakha in the High Holyday Amidah of Shahrit and Musaf, may utilize the following three N.T. phrases in sequence for the one word:



Or it may use only  and retain the same musical quality. (See next to last paragraph of body of paper above.

ROUNDTABLE

Chairman: Hazzan Isaac Wall, Philadelphia, Pa.

Hazzanut "As You See It: Today, and Tomorrow"
Discussion and response to the report of the Executive Vice President on the state of Hazzanut today and as members see it in the future.

Discussants:

Hazzan Saul Meisels, Cleveland Heights, Ohio
Hazzan David Myers, Utica, N.Y.
Hazzan David Tilman, Elkins Park, Pa.
Questions and discussion from the floor.
Response

Hazzan Isaac Wall:

Our own, dear Sam, for the benefit of anybody who does not know who dear Sam is, he is Hazzan Samuel Rosenbaum, our Executive Vice President, gave a magnificent talk, as he always does. It was beautiful, it was full of meaning, it was a talk that we can all discuss; maybe some of us may not agree, maybe some of us do agree and would like to develop what was said. We have three members on the panel this morning who will discuss what he said yesterday. Hazzan Rosenbaum's topic was: "As I See It: Hazzanut Today and Tomorrow." Each of our panelists will speak on a different phase of this. Cards will be handed out, and those who have any questions, will be invited to put them down on paper. At the end of the three talks, we will collect the questions and we will pick at random as many questions as possible so you will get the answers of our panelists. We would like to answer all questions and we would love to have all of you speak, but I think we shall not have enough time for that.

The first colleague that I am going to call on is a young man who is a graduate of the Cantors Institute. He is Hazzan David Myers, who is also a graduate of CCNY with a B.A. in Music, and High School Teacher Certification from Queens College. He taught Junior High School music for four years in Stony Brook, N.Y., was music specialist for several Ramah Camps for six summers, and served as Hazzan of Congregation Beth Sholom, Smithtown, N.Y. for six years. He now

occupies the post of Hazzan at Temple Beth El in Utica, N.Y. A very talented young man, a very fine musician and a very fine hazzan. I present to you Hazzan David Myers.

Hazzan David Myers:

In my estimation the most crucial aspect of Hazzan Rosenbaum's presentation of yesterday morning is finding ways of bringing authentic hazzanut back into our services in a manner which will appeal to our congregants in spite of their lack of knowledge, in spite of their lack of background and in spite of the fact that they seem to be drifting away from the synagogue and from Jewish life in general.

There are many things of which I am thoroughly convinced. We must not compromise the integrity of the traditional concept of the hazzanic recitative. Number two, and this may surprise many of you, but I am convinced of this. I feel that we must restore the concept of davening to our services. After having experienced all kinds of shticklach, I have come to the conclusion that the only kind of service where a true prayer experience occurs is a davening experience, a service where davening occurs. I am lucky in that I still have many people in my shul who do daven. Basically, they are the older people, but I still have davening in my shul. I still get a response, a davening response. I am aware of how difficult a task it is to restore the concept of davening to a service when most of our congregants don't even read Hebrew, let alone understand the words of the liturgy. But I am convinced that with constant work, with constant effort on our part that this can eventually be accomplished. One thing I do know, and I am going to draw on an analogy on Monday morning's session with Larry Eisman, on how to teach listening.

To get people to appreciate good music, we don't water down the music. Instead, we keep the music the way it is and we find ways of getting people to understand and appreciate the music in its original, authentic, unadulterated form. The same thing must be true of hazzanim. If we substitute the authentic thing for liedlach, for folk-rock services without integrity, we will end up with nothing, we will have accomplished nothing and we will be heading down a dead-end street. We have a fantastic treasure-house of beautiful and

inspiring music for solo hazzan and for choir, of course. And it may be harder to get our people involved in our authentic Jewish musical heritage than to give them shticklach. But if we gain a few devotees here, if we get a few people excited about Jewish music, eventually we may affect a renaissance with merit and integrity. The other way, giving people shticklach, in the short run, we may accomplish something, but in the long run we will have nothing today and we will have nothing in the future.

Why do I feel that davening is a necessary approach? I think we have made the full circle. There is a revival, as Sam said yesterday, a revival of interest today in exotic forms of eastern religious meditation. I think that davening is certainly a legitimate form of exotic eastern religious meditation and to my mind it is far superior to reciting nonsense words and nonsense sounds. I feel that davening can produce an intensity of religious devotion and feeling, inspired properly by the hazzan, that is unequalled by any other modern method of prayer. I have kids in my shul, USY'ers, and I just gave a course in prayer in my high school and I have USY'ers who seem to understand what I am saying right now very well. They get nothing from responsive reading: they don't get any feeling from responsive reading. They get nothing from formal attempts at so-called creative services and now they want to learn how to daven. They say, teach me how to daven; we want to try to get involved in that kind of emotional intensity again. It's a very difficult thing but I think that eventually we can succeed in teaching our kids and our young adults and all of our people how to daven again.

I have adults who are coming to me and they want to learn how to read Hebrew. I set up a time with them every week and I teach them how to read Hebrew. One thing we have got to do, we've got to find the time to sit down with our people. If they indicate an interest, you don't say, O.K. sometime we'll arrange a class. No, you say, let's sit down once a week, 9 o'clock Thursday morning, 10 o'clock Thursday morning and let's start to learn. You want to learn how to read? Good, I'll sit down with you for half an hour once a week. We've got to be willing to give them our time when they ask for it and not to set up class for sometime in the distant future. Work with people, on a one-to-one basis.

Set a time, immediately, when you can get together with them. Don't push it off. Grab people when you can grab them. Don't wait. As soon as they say they want to learn, grab them and say O.K., 10:30 every week, Thursday morning and that's how you do it.

I'd like to give you some practical ideas that I think are very worthwhile. We certainly need participation in our services but it's got to be the right kind of participation. It's got to be the participation of our congregation, participation in the liturgical fabric of the service. It has to be part, it has to fit into the hazzanic recitative: it's got to fit into the kind of davening I'm talking about. It's got to be part of the liturgical fabric of our service. I happen to feel that Hazzan Max Wohlberg has pointed us in many very good directions in terms of how to do this. I use a lot of his things from "Yachad B'kol" and I want to emphasize that Hazzan Wohlberg doesn't insist that you do every note in "Yachad B'kol" the way he has written it. It's a method, it's a concept. I know my congregation now is involved in many of these things. They like to sing these refrains. If the recitatives are not complicated enough for you, elaborate on them. Make them more complicated. Bring in other ideas, other motives, etc. The concept of "Yachad B'kol" is a marvelous way of getting people involved, correctly, properly, in participation in our services. There are ways to do it that make sense. I like his other things too. I use "Chem-dat Shabbat." I think he has some very marvelous things there and I think he has pointed us to many, many good directions.

I have to tell you that I have become very upset, and I have heard this from members of the Assembly. I've heard people, hazzanim, say to me, something like this: "They actually asked me to come to a morning minyan!" I said to them, "I should come to a morning minyan?" Are you crazy? I have to sleep, I have to sing. I have to sleep late in the mornings, I can't come to morning minyans." I've heard this. I'm quoting from people. I shudder when I hear this because we hazzanim, if we want people to daven on Shabbes and Yomtov, we've got to serve as an example. We have to be exemplary in our lives as hazzanim. We have certainly to come to morning minyanim, come to afternoon minyanim. We have to be exemplary, there is no question about it. I know there are many

hazzanim, and many rabbis too, who consider it beneath them to come and daven in the morning. You don't have to lead the service. You have to help your laymen learn to do it correctly, but you have to come. To me it's the most ridiculous thing in the world when I hear hazzanim talk that way. We must be exemplary in our lives as Jews, in our religious observance, there is no question about it.

I'd like to go on to something else. As you heard, I worked at Camp Ramah for many summers and I have to simply tell you that I was in Camp Ramah in my pre-hazzanut days. I feel rather ashamed, actually, that I didn't take a major role in trying to see that hazzanut was truly appreciated by the campers at Camp Ramah. I just want to make a suggestion because I've seen some of the things that go on and I think that Sam was really correct in his evaluation of the situation. Just like every Camp Ramah has a Rabbi-in-Residence, I think every Camp Ramah should have a Hazzan-in-Residence. It's about time that we gave our kids an appreciation of hazzanut at Camp Ramah. There's no question that a rabbi comes to camp and he sets down the halacha and he teaches classes for counselors, for the kids. We hazzanim should be doing the same thing from the inception of Ramah. We didn't: I don't know whose fault it is but now we have to start doing it. Every Camp Ramah should have a Hazzan-in-Residence. He should set down the nusah and also the trope. When I recall my Ramah days, I think I must have heard at least a thousand different versions of the Torah trope. Maybe it's better now because I haven't been to Ramah for many years, but the Hazzan-in-residence should set down: This is the Torah trope we are going to be using: this is the Haftarah trope we are going to be using: this is the nusah we are going to be using. He has to supervise and make sure that it's done that way. Just like nobody would think of bringing in trefe to the hadar ha-ochel, nobody should think of bringing in trefe to the services, in terms of nusah.

For the moment this is all I want to add. Thank you.

Hazzan Isaac Wall:

The Cantors Institute is becoming a very vibrant part of the Cantors Assembly and believe me there is nobody that is happier in that than myself. I am sure that I have many with

us here that feel the same way. Because what's it all about? If our younger people won't do what is supposed to be done, we're finished. Hazzanut is thrown out the window.

We go to the next young man, also a very talented, fine, sweet young person. This young man happens to serve a congregation in Philadelphia. He's a landsman of ours because I'm a Philadelphian.

Cantor David Tilman is completing his first year as cantor at Beth Sholom Congregation in Philadelphia. He's a graduate of Columbia College, where he received the B.A. degree in 1966. In 1971, he was graduated from the Cantors Institute of the Jewish Theological Seminary, receiving the diploma of Hazzan and the degree of Bachelor of Sacred Music. In 1975, he was awarded the degree of Master of Music and Choral Conducting from the Julliard School, where he was a student of Abraham Kaplan. In addition to his responsibilities at Beth Sholom, Cantor Tilman is an instructor of Music Education at both the Cantors Institute of the Jewish Theological Seminary and the Teachers Training Institute of the Hebrew Arts School of New York City. May I add that his having served for six years in the congregation where the founder of the Cantors Assembly was the hazzan can't hurt. I wish to introduce to you a very dear, wonderful friend, Hazzan David Tilman.

Hazzan David Tilman:

Colleagues, gentlemen on the panel, and friends. I'm in a little bit of a difficult position this morning because I must take an admittedly unpopular position vis-a-vis Sam Rosenbaum's talk of yesterday. I feel that Hazzan Rosenbaum's very eloquent and articulate statement for our organization polarized us into two groups--a group of older colleagues and a group of younger colleagues. Although I do not attempt to speak for anybody other than myself in the remarks that I wish to make this morning, I nevertheless must present a view that I think admittedly will not sit very comfortably with you. Although it sits most comfortably, and indeed, is the basis upon which I operate and the premise with which I operate and perform my daily functions as a hazzan.

I want to make a three-part statement this morning. I want to first state the principles by which I operate as a

hazzan, with which I conduct my behavior. Number two, I want to correct, and I really must do this, attempt to correct what I think are some basic misconceptions which the Executive Vice President told us yesterday in his address. I must attempt to correct those misconceptions both in him and in the part of the membership at large. Three, I would like to offer some suggestions for the future from my own young, although I don't feel so young anymore, and possibly naive vantage point.

Let me begin where Sam began, with the story of the Bratslaver. He quoted to us from a very, very beautiful Midrash where he said, at the conclusion of the Midrash, that Eliyahu, that is, the Messiah will come through the heart and the mind. This is a conviction of the Vice President. This is the conviction of all of us and it is certainly the conviction of mine. But let me say from the outset that the Messiah does not come unprepared. The Messiah must be guided on a path toward us and it is the role of every Jewish professional, be he rabbi, cantor, or educator, to guide the Messiah on his path through the heart and the mind. It is the job of the rabbi to guide the Messiah through the mind. It is our job to guide the Messiah through the heart. But the roles of all Jewish professionals are one and the same--to educate, to teach, to prepare for the coming of the Messiah by any and all means at our disposal. Our means are unique but our ends are the same as those of our rabbi and educational director colleagues.

We younger colleagues, have been bequeathed the sacred tradition from our senior colleagues and teachers. We fully and completely recognize that we are the guardians of this tradition, that we must preserve it: employ all its many facets, enrich it and attempt to transmit it to the next generation. But to be transmitters, senders, communicators, we must have those to whom we may communicate. We must have receivers. We must have an educated laity. This component has not been bequeathed to us younger colleagues. Somewhere in the line of transmission, this line of communication became confused with dignity. Sincerity became a value less important than formality: authenticity became blurred by 19th century harmonizations. I agree with the Vice President completely that we are left with a generation who do not know how to daven, who are unable to be the receivers of the heritage which we are charged with attempting to transmit. In

essence we are left with the paradoxical situation of a tree falling down in the wilderness. If no one is there to hear it crash, does it, indeed, produce any sound at all? We are left with two choices: Do we allow our frustrations to consume our creativity? To bottle up our need to relate to those around us? To assume malicious motives for perfectly innocent acts of our colleagues and retreat into an esoteric, remote world far removed from American synagogue life so vividly and pessimistically described by Hazzan Rosenbaum? Or, do we willingly, with a full and eager heart, roll up our sleeves and get our hands dirty? Do we acknowledge that we must return to the aleph bet, that we must teach our people to read the "Ahavta" correctly before they will even be receptive to a complicated "Hashkivenu," no matter how pure and how intensive the motive behind the "Hashkivenu" is.

With these few words of preface I want to deal specifically with four points raised by Hazzan Rosenbaum, both to state my own position with regard to these points and to clarify what I think, as I said before, are some basic misunderstandings.

Let me begin where David Myers left off. Camp Ramah. Sam told us yesterday, and I quote "that Ramah is the most virulent form of infection eroding our sacred calling." This is hardly a characterization for the singular, most successful educational endeavor in the history of the Conservative movement. For the record, let me talk about Ramah. This may be a tangent but I feel I must state for the record. Let me talk about Ramah and what is meant, and I think what Sam meant by Camp Ramah Judaism. First of all, let's talk about the music program of Camp Ramah. The music program of Camp Ramah is made up of two people and various assistants. There is a person, for lack of a better title, who is called Rosh Musika, who is in charge of dining room singing, choirs, zimria, concerts. There is in every camp, a mumche l'nusah, an expert in nusah hatefillah, who is in charge of training hazzanim in six different divisions for daily and Shabbat services, who is in charge of teaching ta-amei hamikrah, for Torah, Haftarah, for preparing for Tisha B'Av which comes in the middle of the summer. Is this picture a perfect one and does it work in every instance? Obviously, no: but let me state a few indisputable facts as my memory recalls them.

In my memory the following distinguished men, hazzanim, fully trained, professional hazzanim all, have served in either or both capacities: My dear friend and colleague, Rabbi Herbert Feder, Chaim Feifel, Jack Karch, Dr. Saul Wachs, Moshe Taube, Larry Loeb, Martin Dank, Richard Smith, Neil Newman, Bob Zalkin, Bob Shapiro, Leon Lissek, Jeff Shapiro, David Myers and myself. Other hazzanim who have served at Ramah in other educational positions: Henry Rosenbloom, Denny Waldman, Hal Rifkin, Meyer Davis.

In Camp Ramah in the Berkshires, with which I am most familiar, nusah was taught for many years by Rabbi Judah Kogen, the son of Rabbi David Kogen; by Dr. Richard Marcus, by Mr. David Tucker who scrupulously adhered to nusah hatefillah for all occasions during the summer and created a whole group of very devoted followers. These men gave of themselves because they saw an opportunity to influence young people in a setting which provided educational opportunities unmatched during the ten months of the school year. If, in some other Ramah Camps non-professional specialists served in this role, it was only because one camp or another could not find a trained hazzan and had to look elsewhere. It is wrong to accuse Ramah Camps of an active bias against hazzanut and hazzanim. The men simply weren't available in many situations. Thus blemishes and flaws in the hazzanut program crept in. Where do our children learn Birkat Hamazon if not in Camp Ramah? Where do our children learn k'rivat "Echa" if not in Camp Ramah? Where do our children learn the latest and best of secular Israeli and hassidic melodies if not Camp Ramah? Where do our children become turned on to music as an authentic Jewish mode of expression if not Camp Ramah? Where do our children put on tefillin every day of the week and not only once on Sunday morning? Finally, it is a fact that 80% of all Seminary students in all three divisions, Rabbinical School, Cantors Institute, Teachers Institute, have some Ramah experience in their background. That is an indisputable fact.

Let's talk about ruach--a word which we heard yesterday. Gentlemen, I urge you, let us not confuse that with aruhot. There are all kinds of ruach at Camp Ramah. There is the infectious hand-clapping variety that results from an hour of lusty singing on a Sunday or Monday evening after dinner. There is the ruach resulting from the exhilaration following a zimria, a rekudiah, a concert, a play. There is the roman-

tic ruach of a medurah. Then there is the quiet, peaceful, reflective, serene ruach of Kabbalat Shabbat, matched only in my experience by Yerushalayim.

Gentlemen, I repeat again, let us not confuse aruhot. Let me state without qualification that there is no stomping, no hand clapping, none of this variety of ruach in any tefilah experience that I have ever experienced in my twelve or thirteen years at Camp Ramah. In my memory the nusah was always appropriate, entirely traditional and totally within the modal framework which we regard as normative. Is there a Ramah tradition of tunes? Yes. But then there is also a German tradition, an eastern European tradition, a Chicago tradition, a Philadelphia tradition, I have learned this year. Who is to say that one tradition is really superior over another? I don't want to pass that kind of judgment. What I can say is that Shabbat at Ramah has much to teach us about the feeling of community warmth, about a total absence of pretentiousness, or priestly classes, or clerical roles, about beautiful, moving, yet restrained and yet meaningful congregational participation. Is this kind of ruach transferable to our practice during the year? I disagree with our Vice President, and I think it is. I think certainly, we can learn to have tefilot which flow from one to another. We can learn to minimize announcements and if, as the Vice President told us, our rabbis are indeed brain-washed by Camp Ramah, we can even try to convince them to minimize announcements. I only wish that this really were the case.

Let's talk about the word "song leader" which we heard yesterday. Is being a song leader such a reprehensible activity which we must face with only the most stubborn resistance, to which we must be dragged kicking and screaming by our rabbis and principals. I don't think so. I think it is one of our utmost responsibilities to learn the latest and best Israeli and neo-hassidic songs and to teach them to our children and adults.

How many of us have all the albums of the Toronto and London Pirche? Let me reiterate my original premise. We and our rabbinic colleagues are engaged in making Jews more Jewish. Our means is the path to the heart, the musical path. This material is the basic musical resource of amcha, our people today which we must use to accomplish our aims. These songs are a joyous expression of our ethnic and spiritual identity

which bring our students to Jewish children all over the world. At this point, let me say that I do not advocate wholesale song-leading from the pulpit. I spent six years standing next to David Putterman, learning from him, living with him. If I learned one lesson, I learned about kavod la-amud and yirat shamayim. That dignity is certainly sacrificed by the use of an accordin or guitar on Shabbat evening or Shabbat morning on the pulpit. But let me say that I see nothing wrong in teaching the congregation one new song once every month as part of Kabbalat Shabbat or Maariv. When done tastefully I find that a congregation reacts with intensity, warmth and sincerity. However, off the pulpit, do not miss any chance to teach a new song to a Sisterhood Board meeting, to a Men's Club Board, at a PTA meeting, to say nothing of Hebrew school assemblies.

Let's talk about neo-hassidic tunes, liedlach, I think was the term we heard today and yesterday. I come now to the area of cross-over from this admittedly secular area into the sacred. I will say only that this is not a new phenomenon. Indeed, the whole basis for our nusah and mi-Sinai tunes are material derived from secular sources 1,000 years ago, 900 years ago, 800 years ago, and eternalized and made sacred by our doing and our activity. Our teachers tell us that the tunes which we now hold to be among our most sacred possessions were originally of sacred origin. The great "Aleinu" on Yom Kippur, "En Kelohenu," "Maoz Tzur," to use these old tunes and eternalize them is precisely parallel to singing Marie Hirsh's "Oseh Shalom" at the end of the Amidah or to insert "Yerushalayim Shel Zahav" into the festival Musaf Amidah at the "Havienu L'tziyon." Indeed we are not dealing with material devoid of Jewish content. We are employing elements of ethnic Jewish consciousness. If children in Rehavia sing "Oseh Shalom" to Marie Hirsh's tune, I think we should, too.

In conclusion, let me sum up with the following observations: I would be the first to agree that we are most definitely not entertainers. But neither are we exclusively artists. We are, instead, educators communicating values and ethnic identities, inspiring commitment and role models and motivations. We are role-models in everything that we do and that we say. Therefore, assume total command and control over your school music programs and curricula. Insist on your tunes for Junior Congregation. No one will resist you if you are honest and sincere and willing to offer of your

skills whole-heartedly and unselfishly. Don't be afraid, and I think some of you are afraid, of returning Ramah Campers who may come to us with things that we have heard before. Instead, utilize these children, exploit them. My great teacher, Shraga Aryan, zichrono l'vracha, taught me that exploitation is indeed a positive and beautiful word. Exploit them, motivate them, use them as the basis to motivate and to mold in your own image. This is how I interpret my sacred -- calling. This is what I try to teach to my students at the Cantors Institute. I know no more significant reasons for undertaking the burdens which we all bear. Remember, we are preparing the hearts of our Jews to be ready for the coming of the Messiah.

Hazzan Isaac Wall:

Thank you very much, David. It was a very beautiful presentation.

We are now coming to the last speaker and I think he needs no introduction. He is a very fine gentleman who has made a very wonderful name for himself in Cleveland, all over the country, all over the world. He's a past president of the Cantors Assembly and a man that I dearly love, Hazzan Saul Meisels.

Hazzan Saul Meisels:

Please, let me first express my warmest congratulations to Sam Rosenbaum on the splendid paper which he presented to us yesterday. It was a remarkable address, couched in the most eloquent terms, and judging by the manner in which it was received by those who heard it, it is apparent that they concur with him in the opinions he expressed. Naturally, no one expects that any opinions that a person presents will be accepted one hundred per cent by one hundred per cent of the people. It is not so. It is perfectly all right if there are some people who have different opinions and express them. We don't have to make a political meeting out of it.

I have been studying his paper now for over a period of two weeks and find it stimulating, thought provoking, as well as disturbing, as my colleague David Tilman felt. I am happy to say, yishar kochacha. I wish I had written it myself.

I begin by declaring, first of all, that I align myself categorically with the viewpoints contained in Sam's address. It comes after almost 45 years, or 43 years, of being a hazzan in the United States, and all of them, except for the very first year, in the Conservative synagogue. I look out into the face of the congregation and I see what's happening year after year to that congregation. I see what happens to our second day Pesah, and to our seventh day Pesah, and to the second day Sukkot, etc. And I see what happens on Simhat Torah and I see what happens on the second day Rosh Hashana, and what happens on Yom Kippur, the holiest day of the year, for Musaf. I don't fool myself. I look for those Ramah children and I don't see them in the synagogue. Maybe in their club, maybe on their own, maybe in some part of the synagogue, but not in our synagogue.

I have expressed myself many times, quite openly, at conventions and other functions, as to where I stand with regard to hazzanut and the music of the synagogue. I am an indefatigable propagandist for the Cantors Assembly and for all hazzanim. I will fight for a hazzan. I will love a hazzan until the end of my life. I adore them, I appreciate them, I respect them. I have always urged hazzanim and Jewish audiences, as well, to take an unfaltering interest in their own music, namely, the music of the synagogue.

I believe firmly in tradition. Tradition means nusah hatefillah. Authenticity-- that to me is tradition, that to me is nusah hatefillah. Our music has to be authentic. Not only in music but everything that transpires within the synagogue should be authentic and I believe in maintaining the highest standards of discretion and good taste in the selection of music for the synagogue. I feel that the hazzan is the servant of the music, not just the performer of it. That his approach to it should be that of one who stands before Cod, not before man. I deplore many of the gimmicks that have been used in the last years. I do not feel they are appropriate during a sacred service. I confess that I, too, am one of those who thought that experimentation would lead to new forms of expression more conducive, perhaps, to today's youth.

You're familiar, and everyone who knows me, knows my efforts to introduce new music, both modern and innovative, and various instruments for the congregation. I have used

everything that came out. But I must point out that all such experimentation was conducted within the framework of a concert and not as part of a religious service. There are enough melodies which can be sung congregationally in the service that are worthy of being retained. Contrary to the urging of Ramah campers, high school students, Hillel followers and similar youth groups who feel the need to depend upon guitars, drums, electronic instruments, etc. At the same time, however, they caution us, and I read to you a quote from an article (there were two articles in the National Jewish Post only a week ago or so, on the back page. One said: Don't throw out the past because the past is what helped us to get to the present. A very nice quote but a moment later they assert that anything, even records, or singing Adon Olam to the tune of Scarborough Fair is appropriate in the synagogue, provided it evokes the right response from the congregation.) Listen to this little statement, the right response from the congregation... So what kind of response is the right response? Spell it out for me.

Sam asks, "How can we make the choice between jingles and tefillah? How many of us serving in the pulpit would sacrifice kavanah for ruah? Who is willing to substitute hassidic hooplah for hitlahavut? Who would replace shul business with show business?"

Just think about that, too. To pick out which is the right ruah for that particular moment in the synagogue when we have a very basic ruah. Just study the nusah and you will find the most glorious ruah. I don't think there are any melodies that are more beautiful than the true Musahh. y don't you just examine the Kaddish for Tal and Geshem, or the Kaddish for the high holiday Musaf, or for the Kaddish for Shabbat morning for Musaf, or any prayer which has a true nusah and show me a substitute that is more meaningful, that has more hitlahavut, that has more beauty and more meaning.

A few years ago, Hazzan Fordis spoke at one of our sessions. I want you to hear a little bit of what he said. Those words that I am quoting are recorded: Hazzan Fordis of Los Angeles described for us a typical Friday evening service in his shul.

"It's a kind of unstructured structure," said he. "We begin with Lecha Dodi, there is some kind of reading. The rabbi has everyone stand up and once again we touch hands and sway to Sholom Aleichem. It is beautiful. I want to tell you that people are really moved by this because they are touching. Something is happening, they are touching each other. You can actually begin to see people relax a little. After the service has ended (I'm leaving out a great deal of his description) . . . in the social hall someone picks up the theme we are playing. Until 12 o'clock the kids are dancing --horas and all the Israeli dances. I must say the kids really enjoy this."

We come now to the very dangerous subject that is Hazzan Tilman's home base. I have never been in the Ramah Camps and I am always looking for those Ramah kids which I cannot find. At Ramah, ruah and dancing are raised to the status of halacha mi-Sinai. I can't accept that. I am sorry. Remember that those who teach at Ramah and similar youth groups are not always synagogue musicians. There are some and you told us about them. I think that's wonderful but they are not all because where is their nusah? Yet it is they who create the climate and condition our impressionable young people accept as the norm and equate with the nusah in the synagogue. I join with Sam in protesting this. I ask, what can be done about it, as he does. I realize it is easy to pose the question. The solution is far more difficult. As Sam says, answers are few and questions are many.

I remember Rabbi Arthur Hertzberg telling us a short story when he appeared at our convention in 1972. He told us about Haim Greenberg, the great Labor Zionist intellectual, who once said that a typical speech among Jews was always about Jewish affairs and always included a lengthy analysis of our tzores. Very incisively and bitingly the lecturer tells us what is wrong. Then having moved us, stirred us and made us feel guilty, he reaches the crashing climax, forty-eight minutes after he began, with the statement: me darf, me muz, me zol. Then he sits down to a standing ovation. Afterwards, when you go home, you say: Vos darf-men?- vos muz men? Vos zol men? That's for the next time because by then he's in Portland, Oregon giving the same lecture. If you think that questions are many and that answers are few, think of the old Yiddish folk song: "Fregt di velt an alte kashe." And the song ends: "Bleibt doch yider di alte kashe!"

We say, with Sam, what can be done? Can anything be done? As an organization of hazzanim we must rethink our position on prayer, on changes in prayer styles, on what constitutes a service with particular emphasis on the way in which we practice our calling. Being a hazzan, to me, means being one who can touch the soul of his fellowman. Hazzanut is not a matter of mechanical recitation of prescribed words. It is an inspiration and the painstaking art of giving new meaning, new relevance to the ageless words of the siddur. It is a sacred art in the fullest sense of that word. Because only a skilled hazzan can make prayers understandable, moving and uplifting. To accomplish that we shall have to accept a much stronger discipline than any of us have carried until now. We must continually study. We must live creatively and with artistic genius fashion and build that which is noble and enduring.

Yes, I do propose an answer. Our goal, to retain the tradition and quality of our traditional molos; our responsibility, not to permit the music of the street and secular world of entertainment to find a place in the synagogue; our **duty**, lilmod u'lelamed; our hope and desire, to encourage gifted composers to write creatively for the synagogue music of noble quality, worthy of our great sacred texts. Thank you.

Hazzan Isaac Wall:

Thank you very much, gentlemen. I would like to ask each one of you, the three sitting on the panel, to just answer, or say a few words and then I will ask our people to collect the cards so that we can read the questions and have those whom you address them to, answer them. I've been asked by David Myers to say just a few words and I will give him the permission to do that now.

Hazzan David Myers:

I have just one very brief comment. My basic taine with Camp Ramah, and I will not dispute what David Tilman said, but my basic taine is that I don't feel that Ramah has ever made the attempt to promote the concept of the hazzan as a viable and necessary professional in the Jewish community and that's why we have kids coming back from Ramah saying, we

don't need you, hazzan. We would rather do the service ourselves. We don't need a professional up there. That's the big taine that I have. I think that Camp Ramah should have a hazzan who can give a concert every once in a while: who can sing a recitative for the campers. Let them hear what a hazzanic recitative sounds like which many of them don't know. Let them see how a hazzan can inspire our Jewish people to prayer. The hazzan is not represented. I have never heard a hazzan sing or do anything in Camp Ramah. Maybe I'm wrong. Maybe it does happen. I think we have to develop in our Ramah campers an appreciation for what a hazzan does.

Hazzan Samuel Rosenbaum:

It may be surprising but I have a few close friends who happen to be rabbis. I try to keep it a secret--they are some very wonderful human beings. I showed my talk to them before I mailed copies to the panelists because I was afraid, precisely, of the criticism which David Tilman, in one of his comments, leveled at me. That is, that I would be accused of being a Camp Ramah-hater or anti-Camp Ramah. In my address I specifically said not that Camp Ramah was eating away at Judaism, but that this was one of the most virulent of the factors of the erosion of the hazzanic art. I limited it to that.

Then I said (please don't misquote me or fail to hear me out), "I believe in Ramah. My three children each spent five years as campers at Ramah; two, spent years as counselors, one made a Ramah Israel pilgrimage." But, as in all things, when we find a good thing, we Jews try to milk it for all it's worth and more.

I never failed, when our children were at Ramah, to spend Shabbatot there. It used to be possible in the Poconos to spend weekends and despite what David tells us, I was present at many a time when Aryeh Rohn would have to get up in the hadar ha-ochel, at Birkat Hamazon, especially on Saturday noon, or even Friday night, when the ruah overwhelmed the sanctity of Birkat Hamazon with the pounding on the table and the stamping of the feet and the yelling and the clapping, and he had to remind them that Birkat Hamazon is a sacred act. Our children don't understand the difference between sanctity and secularism, and it is not Ramah's fault alone. That's number one: I'm not opposed to Ramah,

Number two: The question of the very worthy and fine hazzanim whom, obviously, David knows were participants in the program at Camp Ramah. I would like to reiterate what David Myers just added; That to my knowledge, and it would seem to me that if Camp Ramah understood this concept that they might have, once during the years that I've been Executive Vice President or during the years when David Putterman was Executive Vice President, come and say, recommend us some hazzanim who might serve. They went about and picked up the people that they thought would best serve their interests. Therefore, there did develop the kind of thing which I spoke of in my paper.

Incidentally, one comment which might bear out this contention. David Tilman, in his response, called off a number of colleagues who at one time or another served as the music persons at Camp Ramah, in defense of his position that Ramah leadership was not insensitive to the need for hazzanically trained personnel to serve as experts in nusah and taamei ha-mikrah. He listed fourteen colleagues in addition to himself. I took the trouble to copy down their names. Let me take a moment to comment.

Does it, or does it not, have a bearing on our discussion that seven of the men mentioned by name, are no longer functioning as hazzanim and have moved on to other fields of endeavor, either because they did not succeed as hazzanim or because they found that they cared more for another calling?

In the Berkshire Ramah, by David's own testimony, the three men who taught nusah and k'riyah, were none of them hazzanim. I do not question either their competence or sincerity, but they are not hazzanim. Whether or not this information is relevant to our discussion I leave for each of you to determine. I believe it is.

Third point: I think it is very important to remember that I did not cast aspersions on the art of leading a song. It is an art and when you don't have a good leader, nobody sings and it is chaos. But I was talking about being a song leader on the pulpit. I meant that it is less important, more demeaning than being a hazzan on the pulpit, that it certainly was not of equal stature. Yes, congregational singing involves the hazzan but that's not what I meant by song-leader. A song-leader is the guy who gets up and leads

at songfests, at dinners, rallies, etc. These are perfectly legitimate things, and singing the songs of Israel is great, but each thing has its time and its place.

A lady approached me yesterday to tell me how much she enjoyed hearing Maariv last night. This is a lady well acquainted with Jewish life but not a religious person. She has grown up in a secular family, in a secular environment. She knows no Hebrew although she has been to many, many synagogues. She told me that in the past when she came to a synagogue, she respected the service if the music was interesting and well sung. She listened to it as music. But last night, when she came in to our service, she was enthralled by the sincerity, by the sanctity, by the religiosity, by the purity of the Maariv service, by its special spiritual quality and uniqueness. Not that we don't hear it on other nights, but it was particularly moving last night. Isaac Wall was the hazzan. He didn't try to show any kuntzen. It was as beautiful, as straight forward, as simple and as marvelous a Maariv as one could hope to participate in. It didn't involve redundancy, it didn't involve being bored and it was over in less time than many a Maariv that I have heard. And it was more inspirational per second than in the entirety of many a Maariv I have heard.

I certainly did not intend, nor do I believe, that it was my intention to polarize our Assembly into younger and older men. Some younger men, I think, are more easily led astray. For the most part, many of them have had Ramah experiences which I hope they would use for positive benefit. So I certainly don't want to polarize the membership into older and younger camps. If it appeared that way then I'm afraid my age is showing, which I hoped that it was not. I do know that we were never asked for advice: we were never asked to suggest by Ramah leadership. It was even admitted to me by one of the hazzanim named by David Tilman that he felt himself to be merely a functionary in Camp Ramah. He was never really considered one of the planners: he was never really considered someone whose philosophy could go into the mix that made up the program of Camp Ramah.

I learned something from the appearance here last year of Wolfe Kelman who said that if I'm not in on the take-off I don't want to be in on the landing. If a man who is a hazzan

is not brought in on the planning of the curriculum or activities for Ramah, then he's just another functionary, like any other employee, carrying out assignments, usually given by the educational director (here's where I make a lot more enemies), who for the most part, in my experience, definitely with the exception of the beloved Phil Arian, of blessed memory, for the most part are not synagogue lovers, are rather cynical about the synagogue. Maybe it's the constant contact with education, with its problems, with parents who don't know. Maybe it's a malaise of the profession. For the most part, most of the educators I have known, those of national and international reputations, have been very cynical about the synagogue, didn't hold it very close to themselves, had other goals. I don't mean to insult anybody, or to put anybody in a category in which they do not belong. If there are pious and synagogue-loving educators, God bless them. I don't know too many of them.

I disagree that it is appropriate because "Yerushalayim Shel Zahav" is sung in Rehovot that it should be included in a service. There is such a thing as liturgical propriety and that's what I referred to the other day. The late beloved Jacob Hohenemser wrote an article in an early issue of the "Cantor's Voice" that one of the Bach Fugues or Bach Cantatas was written in the perfect nusah for Rosh Hashana. Honie sat down and set the text of "Unetana Tokef" to it. What would be greater than an "Unetana Tokef" written by Bach? Yet, he said, 'No I would never sing that because it is not appropriate.' Why do we object to certain wedding music as being inappropriate for use at a religious service, which a wedding is? We object to it because it was not inspired, the composer was not inspired by Jewish ideals, by Jewish history, by Jewish pain, by Jewish love. He was inspired either by the theater, by the opera, or by any of the other institutions that brought forth this piece. That was one of the reasons we moved so strongly against secular and improper melodies at weddings.

In our synagogue I do not permit "Sunrise, Sunset." Maybe in years it will become so firmly established as a folk melody that we won't be able to stop it. But it will be up to the communities to prove it to me. At this point it is a successful show tune from a very successful show. Those of us who love Sholom Aleichem and know him well in the Yiddish,

know that it is not Sholom Aleichem there on the stage. It is very successful: I wish I had written it, af mir qezogt. But that doesn't change the fact that "Sunrise, Sunset" is not an appropriate piece in the synagogue at a marriage ceremony. I think, therefore, "Yerushalayim Shel Zahav" and "Ose Shalom": at this moment in our history are not for me, appropriate for inclusion in the synagogue service.

As to Saul's question, what do we do? I envision, and I purposely over-stated some of my points, particularly, to bring out a difference of opinion, to get us talking, to get us thinking. I am glad I did it because we have heard a different, legitimate view from David Tilman and David Myers and from Saul Meisels. I think that we should convene a session of two, three or four days, as many times as we can do it, to sit and to talk out and to come forth with some kind of statement which would represent the position of the Assembly, which would be circulated. Just as we have a Guide to Congregational Standards involving parnosse, we should develop a Guide for Congregational Standards regarding the service. After we have agreed on our position, we might discuss it with the rabbis, but I don't think with anybody else. Then that ought to be our position. I am not against change. All of Jewish life is a matter of transformation, a matter of Judaizing pagan and secular and strange things and making them into Jewish things. But they should be made for the proper reasons, for the proper cause and in the proper time and with the proper background, not just thrown in to add a point of interest or to make the service showy or momentarily exciting.

If I forget everything else, I will remember what this lady told me about last night's Maariv: that Judaism, like any other religion, when we try to explain it too much while in the process of prayer, we forget the geshtalt of prayer. Our parents never thought of every word as they davened. They davened because they knew to Whom they were addressing themselves. They were clearing their minds, in the language of transcendental meditation, clearing their minds of secular things, throwing out the things that weren't relevant and getting their minds filled with yirat shamavim, with questions of right and wrong, with questions of mitzvot, with questions of their own imperfections. For that you don't need a running translation, you need a lot of knowledge. I would endorse what David Myers said and I think, what David Tilman implied,

that it is our duty to be educators, not to miss an opportunity to educate, to train, to teach, to prepare, to become involved. In my own congregation, I have become, in a sense, the caretaker of the adult education program, the entire program, because I believe that we are entirely too much child-centered in Jewish life. If you go to Disneyland, one of my members told me, there's a big sign, "Golden Agers, children under twelve and clergymen are entitled to a special discount." Disney knew what he was talking about. That's the way we look at our synagogues today. We have to start paying attention to the middle-aged parents of those groups, who would, if they were properly attended to, perhaps perk up an ear. There's much more to say but I want to leave time for other questions and answers.

Chairman:

Thank you very much, Sam. I would like to thank you for the very beautiful words about last night.

Saul Meisels:

I just want to clarify one thing. I hope I am not misquoting you, David Tilman. You said, where else will children learn to sing Birkat Hamazon? I don't think that I am the only one in this room, but I can tell you that in one of the volumes that I prepared some years ago for the music department of our religious school, there is a whole section for music for Sabbath in the home. There are zemirot and Birkat Hamazon. We teach it to our children. It is not the full version but there is enough there for the children to do well. As a matter of fact, it is a bit longer than the short version we use here at our dinners. But we teach it to our children in our school and I am sure that ours is not the only synagogue that does that.

Chairman:

The only one on the panel I left out is David and I think he deserves his turn.

David Tilman:

Thank you, Isaac. I want to make the same kind of responding statement to what Sam just said. I have tremen-

dous respect for all of us, for all of you. I certainly have tremendous weaknesses in my own background as a hazzan and I look to the older men to help me fill in that background, those weaknesses. I also, as Sam did, overstated my position. I don't apologize for anything that I have said. I reinforce it but I was as strong and as active about something which I believe very intensely and very, very sincerely. I apologize also for leading us off in a tangent about Camp Ramah. I don't know if the point of the session was pro or con vis-a-vis Camp Ramah. I did that because I felt that for the sake of our Proceedings, for the sake of the printed word that comes out, I have to defend that which I believe deserves to be defended. I just want to reiterate something which I said earlier, and that is that at Ramah there is no active, intense bias against hazzanim or hazzanut. I have at least four friends in this room, whom I don't want to embarrass by singling them out individually, but I have at least four or five friends in this room who, in my years at Ramah, functioned as hazzanim, sang recitatives for children. There is a man in this room whose daughter was in the youngest eydah in camp, EyDAH Aleph, and he, at the time, was functioning as Rosh Musikah. He also happened to be a qualified hazzan. He went to EyDAH Aleph, to nine year old children, and sang for them Birkat HaChodesh, in the most beautiful, liturgical, artistic way that he could. There was a director of Ramah in Connecticut, a man who later got into tremendous trouble for certain retrogressive reasons and caused the Palmer camp to get into tremendous troubles, yet in his early years preferred that Kabbalat Shabbat be led by a hazzan, who was trained as a hazzan, because he was the most skillful, the most active, the most beautiful person capable of davening Kabbalat Shabbat. He wanted that mood created as part of the camp.

There are differences in camps. There are seven camps. I don't speak for the Poconos I've never been to the Poconos. I speak for Connecticut. I speak for Ramah in the Berkshires, I speak for Ramah in Nyack, But it remains the fact that there is no active bias. There are open jobs readily available for those of you who want to use an opportunity to sow seeds which will be reaped twenty, thirty and forty years later.

Chairman:

The basic thing here is that the Ramah Commission should

come to the Cantors Assembly and should ask us to supply them **with** the material and with the experts to teach.

David Myers:

It should be as official as the Rabbi-in-Residence.
There should be a Hazzan-in-Residence.

Chairman:

We are now going to move on to **some** of the questions:
"We all know the validity and value for authentic hazzanut in the service. How do we practically deal with the problem of ignorance? How do we get our congregants to choose authentic tunes over the popular sounds of today.

Hazzan Rosenbaum:

I'd like to give my personal answer. How do you get your congregation to accept authentic tunes? By only singing authentic tunes. By having the courage to sing only those. If somebody says to me, why don't you sing "Ose Shalom" (I don't mean to hit only at "Ose Shalom"), my answer is: "I'm sorry that's not an appropriate synagogue tune." Admittedly, this is going to give you flack. Do we have the courage of our convictions or are we going to bow to other considerations?

David Myers:

I spoke of Yachad B'kol which involves refrains. The congregation doesn't have to know much Hebrew to learn by rote. (Demonstrates) I think anybody can learn that even if you don't know a word of Hebrew. These are good ideas. These are the way to begin to deal with ignorance. They can begin to pick up. They can learn these refrains which are very useful. If you sing in an inspiring fashion, even if they don't know Hebrew, they will listen to you and will be inspired by you, by your singing.

Chairman:

Here's another question for Hazzan Rosenbaum: "Please comment on the influence of Shlomo Karlbach on the synagogue service."

Hazzan Rosenbaum:

I think he is the personification of all that I have been talking about. We can't blame Camp Ramah for that, though. I think you will find, any of you who have had the misfortune of bringing him to your synagogue, that he's interested in being a showman and purely a showman. Strangely enough, the kids don't buy him because he's not authentic. They may have been captured by him in the days when everybody wore beads and shirts open to the navel, but that's over and I think that they won't buy him. Whether he personally is pious is not my gesheft but I think that would be the essence of the danger: sacred sounding songs which are really secular, in a sense. As a role-model, he is very bad.

Chairman:

Another question: "How about young rabbis who sometimes support this turmoil?"

Hazzan Myers:

I think we have to try to educate some of these rabbis. Many of the rabbis don't have the vaguest understanding of what we mean by nusah or by hazzanut. They just don't know.

Question:

If the rabbi has the final word on the service, either at Ramah or in the synagogue, how can you fight it?

Hazzan Rosenbaum:

Gentlemen, I think it is partially a Cantors Assembly question as well as a personal question. It came up yesterday, I understand, in Dr. Bloom's session with the wives of cantors. At my suggestion (I had several meetings with him) he brought up the question of who is Number One and who is Number Two. Not because I believe that this should motivate our lives, but because I know, unfortunately, that it's a cloud that hangs over the lives of many cantors and obviously over their wives, as well. I think that in the ideal situation there is no Number One, no Number Two. There is rather authority in certain areas. There is no question that in the

hierarchy, in the thinking of the United Synagogue and of the Seminary, that that authority is the rabbi. It is not only in the Seminary that such has been our tradition. If there is a question having to do with Jewish law, Jewish ritual, it's the rabbi and we better understand it or get out of the profession. The hazzan is not the authority in questions of Jewish law. He is an authority on what is sung in the liturgy. A rabbi, it seems to me, should not be able to tell you to sing Levandovsky's "L'cho Dodi," or X's "L'cho Dodi." That should be your decision. You should fall or rise on that decision. In some cases that's very difficult to obtain. But I think that a lot of our problems stem from the fact that hazzanim don't walk straight up, don't really have the confidence, at least don't betray that confidence, that they are experts, that they know what they are about. If you give that feeling, if your people learn to accept that when you say it is not a kosher tune, they stop bothering you about it, then you have reached something. You can't reach it in the first day in a congregation: some people can: some take a long time to achieve this status.

Now there is a technical question and that is why I said it is a question of the Cantors Assembly. Let us say you are a candidate for a position in a congregation, "B'nai Kabtzonim," and you find out from the Ritual Chairman, or the Chairman of the Selection Committee, that this is a traditional congregation. We know roughly what that means. You are personally an observant, traditional Jew. You daven there for nine months, ten months, a year, and you have a two-year contract. You suddenly find that a new rabbi, or the old rabbi has had a new gland or something inserted, and he suddenly wants to become a swinger and he wants guitars, other kinds of things. I don't mean that it is necessarily all bad. What is your position? Let me give you one more problem. The rabbi says to you, "O.K., from now on, since you won't play the guitar, we will get someone to play the guitar and we are going to have this kind of service." You say, "I'm sorry, it's against my religious principles," and the rabbi is adamant. The congregation says, "We must stick by our rabbi; he is, after all, the authority." What do we do? Here is a case where if the cantor says, "Look, when I came here, one of the considerations was that this was a traditional synagogue. If it had been a Reform, or a left wing synagogue, I wouldn't have come. You told me that this is the tradition here."

That's why I came. Just as you gave me a salary, you gave me a set of living conditions. The answer is that for the rest of the contract you have to let me live my life and conduct my profession in the way I understood you wanted me to perform when I came here. At the end of the two years you have the right to dismiss me, but for the remaining year, you must keep me in my style." The rabbi comes back, quite rightly, "Look, I'm the boss in that sense: I'm the authority." How do we get together on that question? How do we not over-step the bounds? It is a very serious question. It happened to one or two of our cantors. In one case they paid one man off; another case, the man is struggling with it and he's suffering with it and the new rabbi is very anxious to make his new innovations and his impression.

So, it is not always an open and shut affair. It is not always an easy question to decide. But I think that part of it comes from the conviction that you are the authority, that when you make a contract, when you come to a congregation, you must tell them, "I know this profession, I am skilled in this profession. It's fine if the rabbi and I talk about whether we sing "Hashkivenu" or not. But which "Hashkivenu" we sing, that's my department."

Hazzan Meisels:

I say that the words that were used in that question immediately spell trouble for us. When you have to fight with the rabbi and when you have turmoil constantly, you are in trouble. You have to handle yourself in such a way that there is no fighting with the rabbi and that there is no turmoil. As Sam says, you have to be wise in how you deal with people. You have to be wise in how you talk to your wife. You have to be wise in how you talk to a rabbi. You have to be wise in learning how to live with another person. You cannot have everything your way a hundred per cent of the time. You have to be intelligent about it and handle yourself with intelligence. I've had problems for thirty-four years and I've lived with it. I didn't fight in the terms where we could not talk to each other. There was always a friendly spirit and I managed to do everything that I wanted to do musically throughout the year. I may have been luckier than some others, but there is nothing to be gained in fighting, in turmoil.

Hazzan Rosenbaum:

We have had one case where this was actually a factor, the question of a choice of music. In my mind, the poor fellow who was involved in this turmoil was in no position to judge any more because he was so overwrought. I said to him, "In the long run, you are arguing about one L'cho Dodi. Is it worth sacrificing ten years in good relationships in the congregation? Sometimes, a show of strength is giving up something that is legally yours. Look, it's my job, but if it really disturbs you so very much, why should I inflict it on you. Vus geit es mir on that I have to sing this particular "L'cho Dodi"? You don't live and die with that particular tune." He did it and I am delighted to say that the rabbi's contract this year is not being renewed.

Chairman:

Question for David Tilman: "How would you react to a request by young students to sing a melody which they sang in camp and which you think is inferior?"

Hazzan Tilman:

It depends on the situation. In the service, as I said in my presentation, I think we have to use the intentions of these children who might come back with what I consider an inferior tune, and to mold them in our own image, and then to try to show the students in just what way the tune is inferior. We talk a lot about pressure in situations but we are educators: we have to educate and that is a prime example of education.

Question:

"Is the staff, rabbinical staff, at Ramah, chosen through the Rabbinical Assembly?" Someone answers, "No, absolutely not." Chairman continues: "Who is in charge of the Ramah Commission?"

Hazzan Tilman:

There is a national Ramah Director and a national Ramah Commission made up of laymen. The educational program of Ramah is under the jurisdiction of the Teachers Institute.

It's not the Rabbinical Assembly and it's not the Rabbinical School. Clearly, there are occasions when there are drastic differences between the Rabbinical Assembly and the Teachers Institute vis-a-vis Camp Ramah.

Hazzan Rosenbaum:

The point is that no Camp Ramah would think of opening without a Camp Rabbi. I think it's proper. Just the same way as David Myers suggested that there should be no Camp Ramah opening without a Camp Hazzan. I think this alone would work miracles.

Question:

"In my shul the rabbi decides on occasion to omit the repetition of the Musaf Amidah in order to save time. What should be my role in this decision and what would be the best way to handle this?"

Hazzan Isaac Wall:

In my shul we have a full amidah. But if we are later than twenty minutes of twelve, we have an understanding: we don't prolong the service: we don't have to sing sixteen hazzonishe shtiklach. One piece is enough, if it is good.

I am afraid our time has run out. I wish to thank the people who participated: Hazzan Saul Meisels, Hazzan David Myers, Hazzan David Tilman and, of course, our own Hazzan Samuel Rosenbaum. Thank you very much.

Wednesday afternoon, May 12th at 3 o'clock

CANTORS ASSEMBLY

presents

FROM THE JEWISH CREATIVITY OF SRUL IRVING GLICK

On Composing "Jewish Music" Mr. Glick
with illustrations by the
Beth Tikvah Choir, Downsview, Ontario
Toronto String Quartet

I Never Saw Another Butterfly, Srul Irving Glick
for Voice and Piano
A song cycle to children's poems from the
concentration camp at Terezin

- a. To Olga
- b. Yes, that's the way things are
- c. The little mouse
- d. On a sunny evening
- e. Narrative
- f. The Butterfly

Rabbi-Hazzan Herbert Feder, Baritone
Dorothy Sandler Glick, Piano

WEDNESDAY EVENING, MAY 12, 1976

INSTALLATION OF NEWLY ELECTED OFFICERS
AND MEMBERS OF THE EXECUTIVE COUNCIL

Hazzan Yehudah Mandel, Past President

Distinguished Colleagues, Ladies and Gentlemen:

It is with great pleasure, personal pride and joy, that I come before you, to discharge members of the Executive Board of the Cantors Assembly who have faithfully served us in the past year and to install those, who with the help of God, as well as our own help, will serve us in the year to come.

To the outgoing members of the Executive Board I say: We all know what we owe you for the true and dedicated service you have brought to your positions. Your counsel was invaluable, your service above measurement or beyond the possibility of expressing in words. You know well that it is our prayer "v'chol mi sheoskim betzorchey tzibur beemunah haKadosh, baruch Hu, yeshalem secharam."

Now that you are taking a little rest, "Uv'nucho yomar", now that you are being officially discharged, I convey in behalf of all of us our wish for your good health and happiness. May you be able to do in an unofficial capacity as much or more than you have done for our Assembly while you were members of the Executive Council.

To the incoming members of the Executive Council. Gentlemen! It is customary to outline the duties of the incoming members of the Council, to make them aware of the responsibilities they have as members of that body which governs our Assembly. I will refrain from doing that now, because you have proven in the past, the high regard, the deep respect you maintain for our profession. "V'ata techzeh mikol haam anshey chayil, sonay yiray Elohim, anshey emet, vatza v'samta aleyhem." We feel that with your election we have complied with the edict of the Torah. We have elected able men, who fear God, men of truth, who hate injustice, but are ready to bring sacrifices for the development of our great organization, the Cantors Assembly.

"Im et hadavar hazeh taaseh v'tzivcha Elohim v'vachalta amod, v'gam kol haam hazeh al m'komo yavo beshalom." Based on these logical conclusions, we are reassured that we shall be able to endure and our organization will go "Mechayil el chayil." Hearty Mazal Tov to you all.

There is just one thought I would like to leave with you, if I may: Do not ask too often what the Assembly did for you, but ask yourself very often, what you did for the Assembly. Never forget that the Assembly can be only as successful as you make it to be. "Viyehe noam Adonay Eloheynu aleynu v'aleychem".. May the grace of the Almighty and His blessings rest on your deliberations and your work. Amen.

It is a physical law my friends, the law of gravity, that whatever or whoever goes up, eventually must come down. Even about the angels of God we read "Behold the angels of God, descended and ascended" and so officers of the Cantors Assembly, because your term has come to an end, I have to discharge you from your respective offices. During the past year I was privileged to work very closely with this administration and know how sweet and satisfying the joy of the officers being discharged must be. They can rest on the laurels of their accomplishments in the past year. The labor of their brain, the pattern they have woven, the mould they have shaped, will remain as a guiding light, not only for yourselves in the future, but for the ones who will come after you, to give leadership, to continue the glorious building of our profession in the realms of the Cantors Assembly.

Now that we have no officers and there is an interregnum "Ish hayashar b'aynav yaaseh" many things could be done. I will not resort to that but say "Hinay bereych lakachte uvey-rech v'lo ashivenu." Behold I am bidden to install and to bless: let it be done. God Almighty has blessed our officers with wonderful capabilities, I cannot and will not do anything else, but call them back to be installed for another year to lead our organization to greater heights.

Ladies and gentlemen, about each of these five men who possess far and beyond the qualities described in the Mishna as attributes of Jewish leadership, a lot could be said. Let me start with our secretary, Jacob Barkin. In his behalf it can be applied "Lo hibit aven b'Yaacov v'lo raah amal b'Yisrael." There is no inequity in Jacob. There are never

doubts about our Jacob, he is straightforward, he loves the profession and loves the Assembly. "Adonay elohav emo." May the Lord our God be with him in the future, as he was in the past.

Our treasurer, Ivan Perlman. I don't think he needs an introduction. He is the incorporation of spirit, of fun. If you have spent some time in his company, you know, that he is never satisfied with the bank balance of our Assembly. May he in good health live to see the day, when he will be able to be satisfied with our treasury.

Our vice president, Kurt Silbermann. About him I can say "Merosh tzurim ar'enu umigevaot ashurenu" from the very beginnings of his career in the Assembly and the different positions he has occupied, we all have learned to love and respect him. Whatever he does, he does with the thoroughness of a "Yekke" and with the devotion of a man worthy to carry the title of "Sh'liah tzibur haqun."

Our President, Michal Hammerman has great qualities of leadership. He is never too fast to give his opinion, but always thinks, waits to hear what others have to say and only after giving the subject careful consideration, does he make a decision. This is a great quality for a man, whose name is Hammerman, because he is not "Hach patish aley utz'nach" the hammer, which goes up to destroy, but rather the man with the hammer, who knows just too well how to handle the great responsibilities his high office imposes on him.

Sam Rosenbaum, our Executive Vice President. About him I am happy to say in behalf of all of us: As you well know, his name is "Simcha", let it therefore be said: "Ki besimchah tetzeu uveshalom tuvalun" with happiness and joy are we in singular agreement to install you Sam in your "Alt-Neu" position as Executive Vice President of our Assembly. We are convinced that under your guidance and leadership our organization will be lead in peace, harmony, understanding and mutual respect.

We pray that the mountains and hills of difficulties, which confront our generation, will be straightened and we all together will be able to burst out in joy and in song before the Lord and say "Hiney El y'shuati" behold God Almighty

is our deliverance, "Yisrael nosha ba-Adonay t'shuat olamim"
Israel is saved by the Lord in everlasting triumph. Hazzanim:
Jacob Barkin, Secretary: Ivan Perlman, Treasurer: Kurt Silber-
mann, Vice-President: Michal Hammerman, President, and Sam
Rosenbaum, Executive Vice-President, you are hereby installed
in your respective positions. It is my prayer and the prayer
of everyone concerned over the well-being of our organization
"Yehi ratzon shetishre sh'chinato b'maasey yedeychem." May
the blessings and glory of God rest on the work of your hands
and minds, to lead our Assembly to even greater heights.
Amen, Mazal Tov.

CANTORS ASSEMBLY

presents

A GALA CONVENTION CONCERT

P R O G R A M

Wednesday evening, May **12th**, 1976 at 10 o'clock

Grossinger's
Gross i nger, New York

I. HAZZANIM IN RECITAL

Akavyah Ben Mahal al el I. Alter
Hazzan El Iiot Portner, Cleveland, Ohio

Birkhat Kohanim S. Brasl avsky
Hazzan Donald Roberts, Washington, D. C.

Al Hanisim: Bimei Mordechai... J. Lefkowi tz
Hazzan David Lefkowitz, Paterson, N. J.

M' I och J. Rosenblatt
Hazzan Nathan Lam, Syosset, N. Y.

Shomeah Ko I B i chyos S. Kal ib
Hazzan Abraham Mizrahi, Cincinnati, Ohio

Lazar Weiner, Piano

II. MUSIC FOR PASSOVER
for Mixed Chorus and Strings
by Srul Irving Glick
featuring

The Beth Tikvah Choir, Downsview, Ontario
Toronto String Quartet

conducted by the composer

Ha Lachma anya	Vayotzienu
Baruch Hamakom	Dayenu
K'neged arba vanim	Hineni muchan umezuman
Chacham ma hu omer	E l i Ata v'odeka
V'hi sheam'da	El iyahu Hanavi
Arami oved avi	Ani Maamin
Vayareoo	Adir Hu
Vani tzak	Echad mi yodeah

Chad Gadya

“In my childhood we always had music going on in our house. My father was a Hazzan, and my brother a professional clarinetist. Thus, I grew up in the dual world of concert music and Jewish music. When I was a child I sang in my father's choir and like most Jewish families we sang around the kitchen table for Zemirot on Shabbos and holiday occasions.

“Since singing around the Passover table had become such an important part of our family togetherness, at an early age I began to write melodies to be sung during the seder. When I became choir director of the Beth Tikvah Synagogue, I began to set many of these melodies for mixed choir. In 1975, I finally culled 17 of these songs together in a large Passover cantata with the choir being accompanied by strings. This will be the first performance of excerpts from this work with String Orchestra.”

Srul Irving Glick

Cantors Assembly/Officers 1975-1976

President: Michal Hammerman

Vice President: Kurt Silbermann

Treasurer: Ivan E. Perlman

Secretary: Jacob Barkin

Executive Vice President: Samuel Rosenbaum

Executive Council

Shabtai Ackerman, Ben W. Belfer, Edward Berman, Charles Bloch, Saul Breeh, Farid Dardashti, Alan Edwards, Samuel Fordis, Levi I. Halperin, Louis Herman, Morton Kula, Harold Lerner, Morris Levinson, Solomon Mendelson, David S. Myers, Morton Shames, Benjamin Siegel, Moshe Taube, Harry Weinberg, Bruce Wetzler

Ex Officio:

W. Belskin-Ginsburg, Arthur S. Koret, David J. Leon, Yehudah L. Mandel, Saul Meisels, Nathan Mendelson, Moshe Nathanson, David J. Putterman, Abraham Rose, Morris Schorr, Gregor Shelkan, Moses J. Silverman, Charles Sudock, Isaac I. Wall, Max Wohlberg

Convention Committees

Planning Committee: Leon Lissek and Bruce Wetzler, Co-Chairmen;
Nathan Lam, David Lefkowitz, Saul Meisels, David Myers, Ivan Perlman,
Moses J. Silverman, Isaac I. Wall
Ex officio: Michal Hammerman, Kurt Silbermann, Jacob Barkin,
Ivan Perlman, Samuel Rosenbaum

Management Committee: Mordecai Goldstein, Chairman;
Irving Kischel, Max Shimansky, Israel Tabatsky